Photoshop Creative

ISSUE ELEVEN

EASY AS 1, 2, 3

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FILTERS | BRUSHES | PHOTO EDITING | PHOTOSHOP ELEMENTS | PLUG-INS Free CD inside

Photoshop® creative

The only monthly
Adobe® Photoshop®
dedicated magazine

Inside

Get to know Photoshop
Expert tips for getting more from this great program

Digital makeover
Apply make up to your portrait shots – Photoshop style!

Free plug-in!
Use buZZ.Simplifier to create art. Free for every reader!

In the shadows

Bring out photo details with the Shadow/Highlight tool

50 pages of creative tutorials inside

Moving pictures

Step into the world of animation using photos and ImageReady

Paint by numbers

Use Photoshop's filters to create quick and easy paintings – no skill required!

Free CD-ROM!

- 70+ High quality stock photos
- 25 Handwritten fonts
- Hundreds of brushes
- 10 Natural textures
- and much more

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eMag™

Welcome

A glimpse of what's in store this issue…

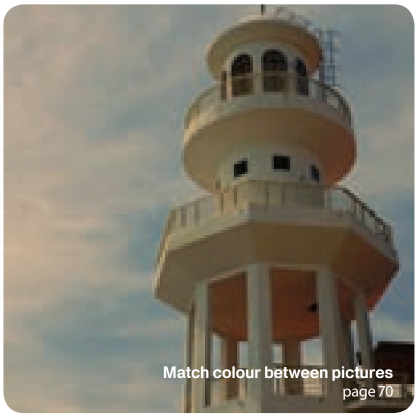
Use buZZ Simplifier to create art
page 50

Simulate graduated colour photo filters
page 36

Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.

Perfect the Cross Process effect
page 42



Match colour between pictures
page 70

I have a little confession to make: I can't paint. Over the years I've tried desperately to unlock the stubborn right side of my brain and unleash the talent I know has to be there, but to no avail. I can copy images and maybe even do the odd watercolour, but instead of gleefully slapping on paint in confident strokes, my artistic style is like someone trying to hobble across a cobbled street in a Zimmer frame – slow and awkward. Which is one reason I love Photoshop so much – I don't need to be able to draw! If I can take a picture of something I can make it into art.

Our digital painting tutorials each issue have hopefully shown what can be achieved with the program, but if you find these a bit tricky or you just want something quick, Photoshop's filters are all you need to create your own artwork. Filters have had some bad press, but the truth is you can create beautiful images just by pushing their sliders about. Don't believe us? Turn to page 16 where we reveal which filters will add an arty look to your photos, and see how we tackled three images to give very different effects. You can also learn how to use the Liquify tool to create facial expressions, how to make a photo filter in Photoshop, and how to create a sketch animation in ImageReady.

Until next time…

Jo Cole **Editor**
jo.cole@imagine-publishing.co.uk

CHECK IT OUT! | VISIT US ONLINE AT WWW.PSHOPCREATIVE.CO.UK issue eleven

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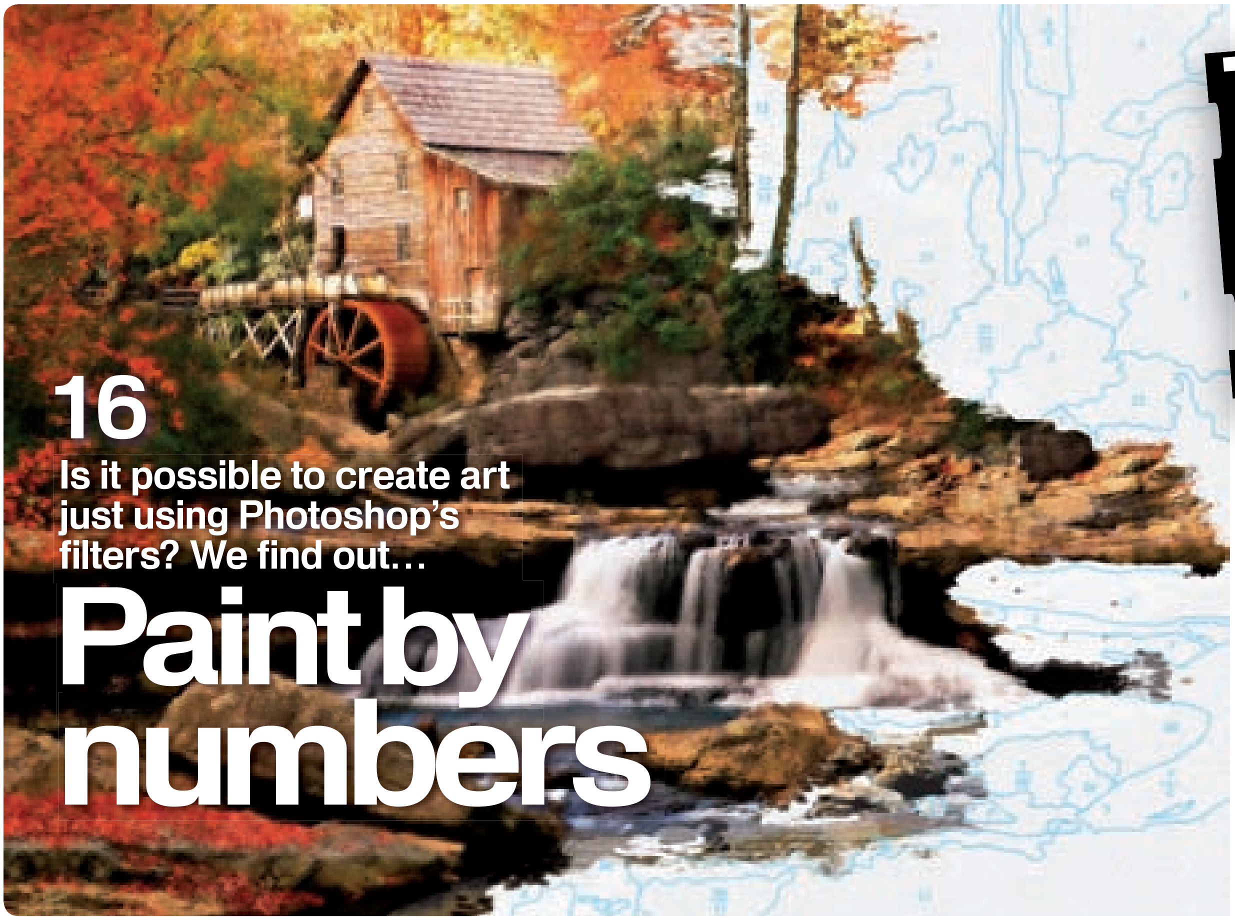

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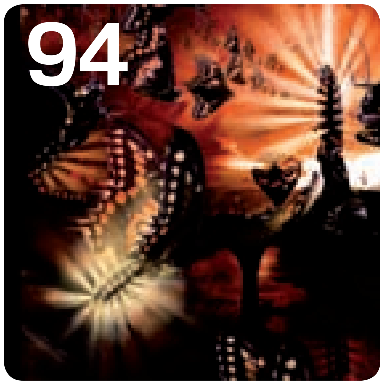

On the CD
More free resources

Photos, brushes, textures, fonts… just some of this issue's CD content. See what else there is here

Exhibit
Reader showcase

See how your fellow readers have tackled past Readers' Challenges, or find out if your entry has been printed!

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The Liquify filter is the perfect tool for distorting photos in weird and wonderful ways. Here's how to have fun with portraits

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Discover how to emulate this classic film effect and use it to add colour and interest to dull photos

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Give your photos a touch of Hollywood glamour by applying make-up in Photoshop. A flawless finish is guaranteed!

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Understand your software

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Don't worry if your photos are plagued by shadows – this tool can bring out detail

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We round off our tour of the Brushes palette with a look at the Other Dynamics settings

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From generating them to using them in your work, here's a great guide to patterns

Creative Forum

Send us your thoughts on the magazine or the Photoshop world in general, and see if other readers agree with you

Podcast power

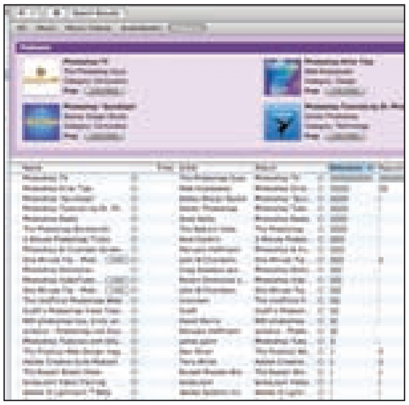
I wanted to write in and see if any other readers subscribe to Photoshop podcasts? I think I may be getting addicted to them, and it's all *Photoshop Creative*'s fault! I saw your news story on the Photoshop TV podcast and now I can't get enough of them!

There's loads of them out there. Obviously the quality varies, but it's all good Photoshop fun. Do you have any favourites?

Sienna Tyler

Well Sienna, we won't apologise for tipping you off to the world of Photoshop podcasts because, as you rightly point out, they are a hive of useful information. They are also far more interesting than most radio stations!

In terms of favourites, there are quite a few we really like. Matt Kloskowski's Photoshop Killer Tips podcast is always full of great content, and the One Minute Tip offering is also very good for image-editing fans. But our favourite has to be Photoshop TV, courtesy of The Photoshop Guys. It's funny, it's informative – and we got a mention in one of the episodes! Hoorah!



Take Photoshop knowledge with you wherever you go, thanks to Photoshop podcasts

Boo to reviews

I agree with what Persimmon Tsang said last issue about you keeping your reviews to a minimum. Include books by all means, but please don't feel you need to increase the section. Tutorials are far more important!

Niles Pearce

Okay, we promise that the reviews section will not take up any more room!

Tip top

Hello, I just wanted to thank you for the tips in your Q&A section. Some of them have really helped me out and solved a couple of niggles I've had with Photoshop.

Whenever I get the magazine I always turn to these pages first to see what other great tips I can pick up. So thank you to whoever writes them and keep up the good work!

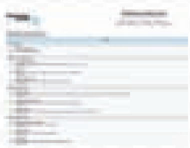
Martin Grammer

Thanks for the compliment, Martin. The tips are provided by our Q&A genius, George Cairns. He's been using Photoshop for years and years, so is more than qualified to share some enlightenment on the program.

Tighter gradients
Add a little drama

Look out for more clever tips in each issue's Q&A section of Photoshop Creative

View from the forum



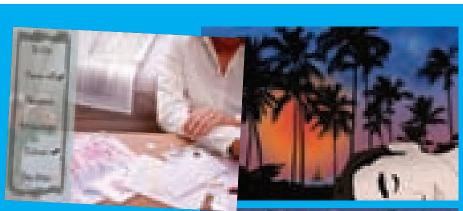
User: pixelgrrl
Post: Game of tennis anyone?
Since Wimbledon has got me in the mood for tennis, I was wondering if anyone out there would want to set up a game of Photoshop tennis on my site? I only need someone to kick it off.

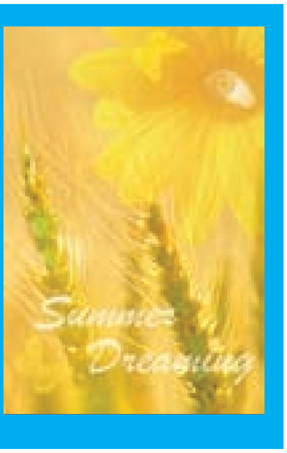
User: feetfirst
Post: More free photos!
I saw the story you did about that Yotophoto site a couple of issues ago and I love it! I've bookmarked all the sites it links to but want to know if there are more websites offering free photos that I can practise my Photoshop skills on? Thanks.

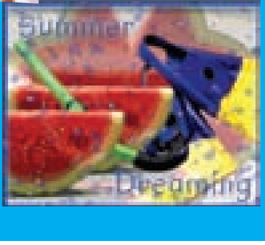
Forum challenge

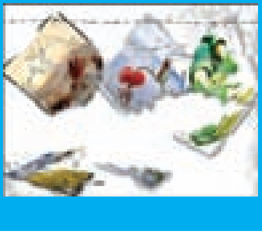
The first forum winners

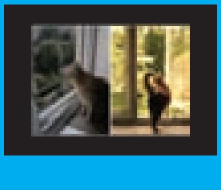
Last issue we included a tutorial on uploading images to the *Photoshop Creative* forum. This was to promote the new Image Feedback area where readers can come for honest and friendly feedback on images, and where they can be improved. We also set up a Challenge area. The idea is that a challenge will be set every two weeks and the winners included in the magazine. Our first challenge was for people to illustrate the words 'Summer Dreaming'. Since this was the first one, we decided to print all the entries and here they are! Going clockwise from the top, we have hi-liter, Revjessecuster, Lorraine, Kaeso, Solo and James Turgon. Check out the forum for the current challenge and maybe you'll be printed! **www.pshopcreative/forum**, Image Feedback. Good luck!











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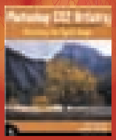
eMag™

Creative hub

The latest news stories for the Photoshop community

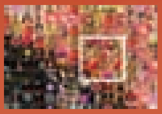
What's hot this month

PHOTOSHOP CS2 ARTISTRY



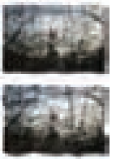
New Riders' latest is aimed at anyone wanting to create museum-quality art prints, professional advertising effects and dazzling digitally manipulated images. Detailed step-by-steps combine with a CD full of before-and-after images, masks and tool settings. **www.peachpit.com**

PICTURES WITHIN PICTURES WITHIN…



We love this endlessly zoomable series of photo-mosaics created by Andries Odendaal that'll have you clicking away for an eternity. The interactive site makes great use of sponsor Getty's photographic collection. **http://interact10ways.com/usa/information_interactive.htm**

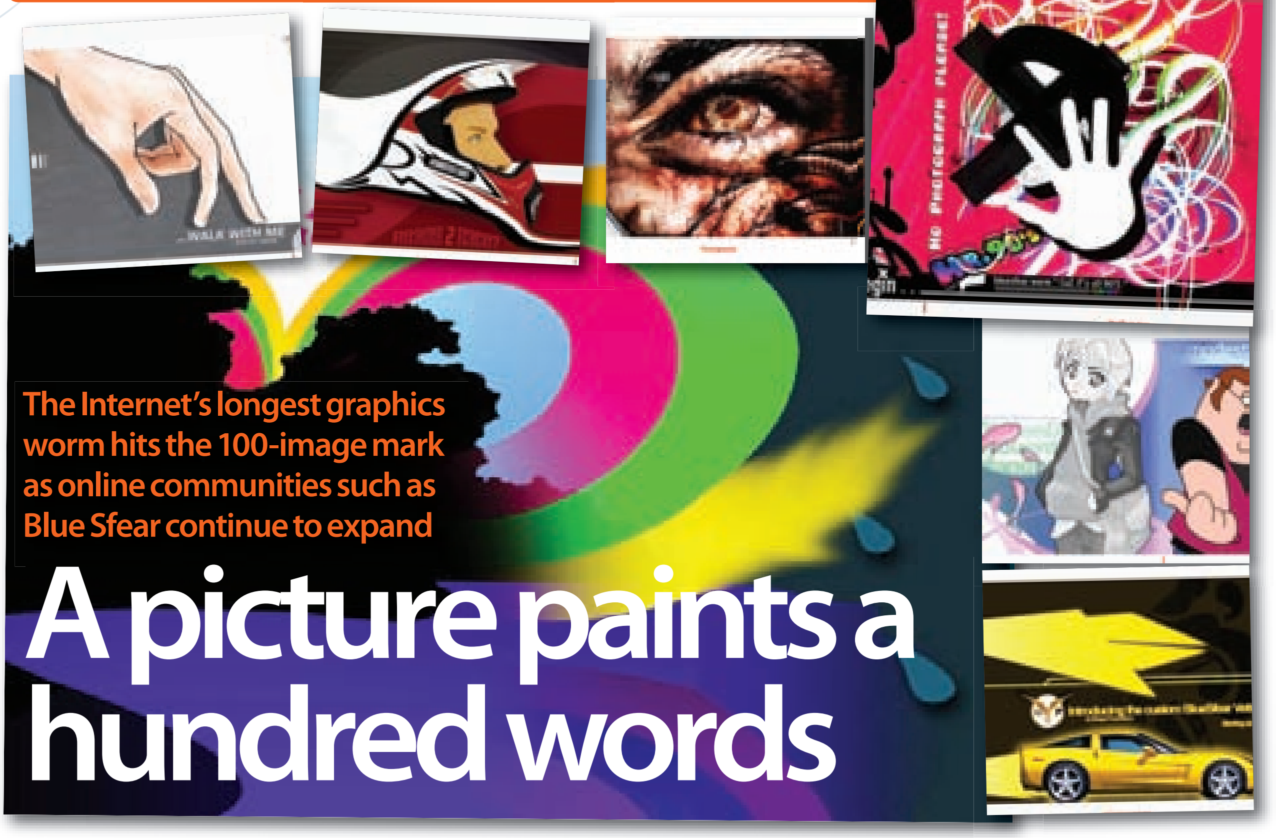
TWISTING PIXELS RELEASES NEW PLUG-INS



PixelCreation, PixelPack1, PixelPaper and PixelSampler are new plug-ins from Twisting Pixels that offer a range of artistic effect filters. Best of all, PixelSampler – a collection of nine filters – is free. **www.twistingpixels.com**

TOP STORY

COMMUNITY

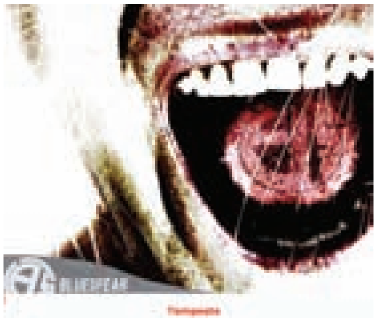


The Internet's longest graphics worm hits the 100-image mark as online communities such as Blue Sfear continue to expand

A picture paints a hundred words

Not all worms on the Net hide nasty viruses. Blue Sfear (**www.bluesfear.com**) is one of a growing number of community-led creative sites that have pieced together a graphics worm built from users' images.

The worm runs more than 70 feet across, with contributors free to add more inspirational images. "The Blue Sfear Worm came about when our community members wanted to create a worm that was the longest on the Net, and was started by one of our moderators," says Mike, the force behind Blue Sfear. "At first it was a side project and wasn't even hosted on Blue Sfear. But after some time I decided to give it a permanent place, hence **http://worm.bluesfear.com**. Now it's the longest worm on the Internet and still growing – we're about to hit the 100-image mark."



You'll find creative, inspirational imagery at Blue Sfear

By using your keyboard you can scroll across the page and view the latest images submitted by Blue Sfear community members. It's rare that one page on the Internet can offer so much inspiration. The style is contemporary but accommodates lots of different creative styles.

"When one artist finishes an image the next artist must start from the previous image; they decide how to blend the two images," says Mike. Anyone is free to add to the worm – the only rule being that the two images must blend seamlessly. Mike explains: "In the long term we would like to hit 1,000 images and perhaps have this worm displayed in an art gallery."

Blue Sfear also has many other positive features to keep visitors happy, including Photoshop brushes, fonts, an excellent forum and competitions. "Apart from our graphics worm, which is one of our biggest draws, we also run graphics competitions where members get to compete against each other, based on a concept idea which I provide," says Mike.

Blue Sfear includes links to dozens of similarly useful sites with more great Photoshop tutorials just a click away, plus you can submit your own. Mike, owner of three tutorial directories, welcomes the links but despairs at the number of new "so-called Photoshop tutorial sites" that have launched in the last few months and generate more income through third-party ad space than inspiration through quality content. "These sites all use the same basic layout and are very easy to spot," warns Mike. "And I'll only be supporting graphic community sites which write their tutorials to better the community."

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In the beginning, part 10

Follow the evolution of Photoshop in this regular series

Codenamed 'Venus In Furs' Photoshop 6.0, launched September 2000, had a cleaner user interface and excellent toolbar. Adobe also introduced the Healing Brush and Liquify filter, collapsible layer sets and colour coding. Decent text tools at last included Warp Text options, leading to a mass outbreak of bends, bulges, ripples and warps. ImageReady 3.0 was bundled with the package, dramatically improving the app's web tools and adding slicing and rollover creation directly within Photoshop. A 6.0.1 upgrade in March 2001 fixed some bugs and saw memory usage improvements, adding to a much praised upgrade.

Adobe Photoshop 6.0

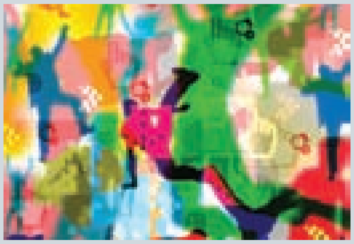
Free resources from AKPro

AK Productions Studios offers visitors great tutorials and templates

With around 3,000 forum users and thousands of posts, AK Productions Studios (www.akpro.net) is built round a small team of enthusiasts.

Aysar Khalid, AKPro Administrator, founded the site in 2003 as a personal portfolio, but after a few false starts things began to grow. Aysar set up a forum, and as members joined many offered help, and the range of resources began to expand. Aimed primarily at webmasters, the site attracted Photoshop enthusiasts thanks to great tutorials and downloads.

New content is added regularly, rated on a scale of 1-10 for difficulty. The selection of great 'Extreme Template' tutorials explains how to perfect web banners and graphics achieving professional results – skills that could earn you an income. Free brushes include snazzy web icons, computer tech-style graphics, and vector-style people with around 60 brushes in some sets.



Check out AKPro's free brushes at ***www.akpro.net***

Aysar leads the staff, manages and writes content, and does a lot of coding and design work: "AK Productions Studios is a global digital art and design group, providing a directory of free webmaster resources including high quality tutorials," he says. "We also offer downloads like Photoshop brushes, patterns and styles." With plans to expand the site and resources over the summer, Aysar is looking for new staff to join his team.

ADOBE LIVE

Photoshop CS3 confirmed at Adobe Live

Tips and tricks and real-world inspiration wow the crowds as Adobe hits London's Olympia

Pros mixed with enthusiasts at Olympia 2 as Adobe Live enjoyed a third successful year of celebrating all things creative. The two-day event saw thousands of visitors, with dozens of free events and seminars. Despite emphasis on the recent Macromedia purchase, Photoshop featured heavily, with experts on hand to reveal their favourite tips.

Photographers Martin Evening, Chris Coe and Nick Steven highlighted new features in CS2 and Lightroom. Wacom evangelist Robin Preston, a famed retoucher, wowed audiences with a demo of the tablet's ability to get the best from Photoshop. Third-party partners Canon, Nikon, HP and Apple were all present, and there was a chance to bag a bargain from the large range of Focal Press publications.

If you missed it this time, make sure you get to next year's Adobe Live if only to take advantage of the expert advice

Adobe confirmed the planned launch of CS3 for around May next year, within the usual 18-month upgrade cycle, and reaffirmed Apple users will have to wait until then for an Intel native Mac version of Photoshop. Adobe will continue to support GoLive and FreeHand, but Dreamweaver and Illustrator will take priority.

EXPOSURE

Get your work seen

ILLUSTRATIONMUNDO

www.illustrationmundo.com

Submit your work to the illustrator database of this excellent site so people can find you via your medium, style and work categories. There's free advice and Q&A sessions with illustrators and those who commission the work, as well as the usual forum for illustration-related chat. With lots of bright and brilliant work on display there's plenty to inspire!

RetouchPRO

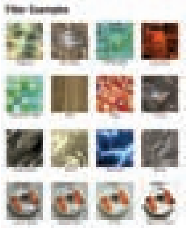
RETOUCHPRO

www.retouchpro.com

With 25,000 members, this is a great forum to display Photoshop creations. An army of regulars offer advice, challenges flex creative muscles, and discussions include tips, tutorials, help with scanning, printing, colour management, the best plug-ins and apps. Work on display is a real mix, so you won't feel left out if you're new.

Updates... THIS MONTH IN SHORT

New additions to the world of Photoshop



Filter Forge plug-in beta

Filter Forge has released a public beta version of Filter Forge, a high-end plug-in for Photoshop letting users build their own filters including textures, visual effects, distortions, patterns and backgrounds. Visit **www.filterforge.com** for a download and the free online library of user-created filters.

Photoshop updated to 9.01

If you're a CS2 user it's time to check those updates. Adobe has fixed many bugs with this upgrade, including application hanging, runtime errors, issues with palettes, text layers, speed and overall performance. **www.adobe.com/support/downloads**

ALERT! | DON'T FORGET TO ENTER OUR READERS' CHALLENGE – SEE PAGE 98

Make a date

At a loose end? Here are the must-see events coming your way

16-22ND JULY

SUPERCHARGED PHOTOSHOP AND BRIDGE Participants in this Santa Fe, New Mexico workshop with Scott Kelby learn techniques used by leading pro photographers. Intermediate Photoshop users visit **www.santafeworkshops.com**

9-13TH AUGUST

TYPECON2006: THE BOSTON T PARTY If fonts are your thing you'll love this conference presented by the Society of Typographic Aficionados, now in its eighth year at the Hyatt Regency Boston. **www.typecon.com**

13TH AUGUST

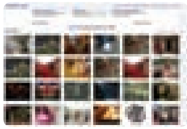
LEAPING INTO DIGITAL WORKSHOP, ROCKPORT, MAINE Award-winning photojournalist Bob Sacha leads a week of training showing how going digital helps workflow and rejuvenates passion for the image-making process. **www.bobsacha.com**

Two of the best… FREE IMAGE HOSTING

ImageShack

www.imageshack.us

To showcase work on sites like Myspace, galleries or message boards, blogs or journals, try using free video and image hosting sites like ImageShack. You can upload, link and share images/videos including on your own ImageShack PhotoBlog. An ImageShack toolbar integrates with IE and lets you drag images from your desktop to the posting fields.



TinyPic.com

www.tinypic.com

Owned and operated by Photobucket.com, TinyPic.com is another free hosting site with the potential to ease bandwidth concerns. You can browse, search and view images, and don't even have to log in. As with all free image hosting sites, check everything is free of copyright and unlikely to upset anyone with regards to decency.

ONLINE TUTORIALS

World's bestselling Photoshop author goes back to school

NAPP's Scott Kelby offers new online class for those in a hurry

National Association of Photoshop Professionals (NAPP) President, Scott Kelby, has launched a fun and informative training course aimed at those with busy lifestyles.

All Scott asks is that you spend five minutes a day watching his tutorials over a 21-day course. The sessions are quick, easy and to the point, without boring theory or jargon. Scott, recently rated bestselling Photoshop author in the world, covers the basics from fixing photos to correcting colour, sharpening and adding time-enhancing automation to your workflow.

With 60 days' access to your online training class, you can afford a holiday or a quick break around the bike sheds. You can download the photo you'll be working with, along with a PDF outline of that day's class, complete with a bonus tip and a list of shortcuts.

Costing $69.99 ($39.99 for NAPP members) you can sign up or watch the free demo at **www.photoshoptraining.com**, with more classes planned. Scott's co-hosts of the Adobe Photoshop TV podcast (**www.photoshoptv.com**), Dave Cross and Matt Kloskowski, will also be adding lessons to the classroom.

Photoshop online training for busy people should be popular

photoshop tv
PLAY VIDEO

Benefit from Scott's wisdom with his online course

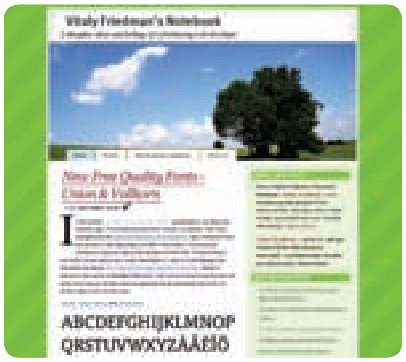
FREE FONTS

All you need is fonts

The search for free quality fonts continues, with the best collected on one outstanding blog

Vitaly Friedman from Saarbruecken has struck gold in his search for the best free quality fonts on the web. The German web designer began the task on his blog (**www.alvit.de/blog**) some months ago, but quickly gained a following from font fans eager to pick up some of the best, most elegant free fonts. "Beautiful and professional fonts are quite expensive, and it may be a problem to find the best price-quality solution," says Vitaly. "So I looked on the Net for some nice free quality fonts, and presented the result of my research to readers of my blog."

Vitaly confined his search to licence-free fonts he could use in his projects, removing any he found to be copyrighted. The cache gives a real professional look to personal and commercial projects. Vitaly has linked many sites covering similar quality fonts, and his readers have added a few. The blog is also a must for web designers, with tips on creating simple and accessible designs. "I have connections with typo-designers willing to share work. Maybe it'll be interesting to have a competition, where people can offer fonts."


Vitaly Friedman's Notebook
New Free Quality Fonts - Union & Vollkorn
ABCDEFGHIJKLMNOP
QRSTUVWXYZÄÅÉÖ

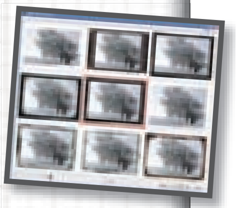
The team's wish list

Pure material delight…

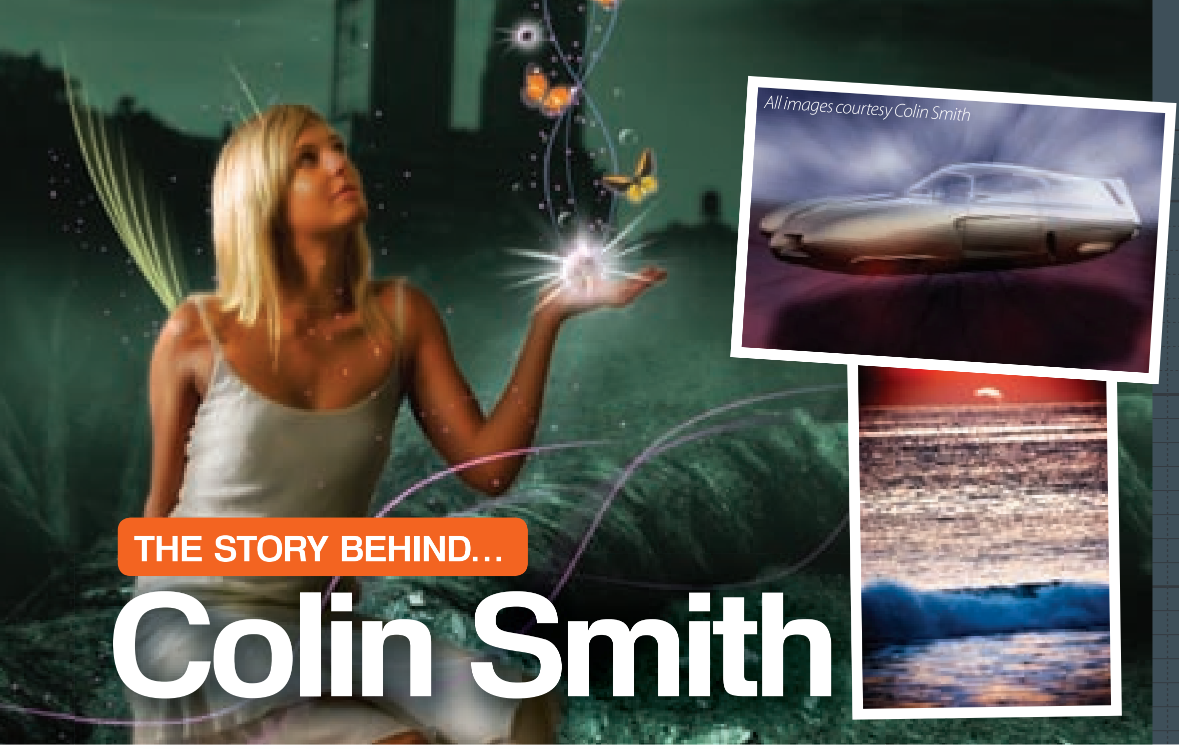
PHOTOFRAME PRO 3 PHOTOSHOP PLUG-IN

New from onOne Software, PhotoFrame Pro reaches version 3 with a major update and thousands of new frames to add artistic flair to Photoshop work. Create realistic frames, unique edge effects or select the Random Frame Generator to combine several effects.

WE WANT IT BECAUSE…



Maker of respected plug-ins, onOne Software scores another hit. Simple and intuitive, a built-in frame browser and multi-frame preview offer added simplicity and functionality. Around $159.95, or download a 30-day trial at **www.onOnesoftware.com**.


All images courtesy Colin Smith

THE STORY BEHIND…

Colin Smith

With Photoshop books, websites, training videos and design awards all under his belt, Colin Smith is a master of the application

Colin's top five tips

01 Take your time! So many people rush their projects, trying to do them in one sitting.

02 Experiment. Don't just follow a tutorial. Even when working on a project, try new things and write them down so you don't forget.

03 Have a driving hunger to learn. Read as many books, magazines and tutorials as you can, and watch DVDs.

04 Practise. In Photoshop the more you practise the better you'll get.

05 Explore. Don't ignore new features!

Colin Smith began as a corporate designer and is founder of PhotoshopCAFE, one of the best-known Photoshop sites. His skills are superior, and he is author of a vast selection of books, tutorials and training videos. PhotoshopCAFE includes fantastic features and even integrates videos into the tutorial section. Colin has also created the Photoshop Secrets Video training series, PhotoshopCD.com, lectured at conventions and contributed to a variety of magazines. His design work has won numerous awards, including three Guru Awards and a nomination for the Photoshop Hall of Fame at Photoshop World 2005. We caught up with Colin to find out more about his work…

In addition to the Photoshop tutorials on your site, you've written books and produced videos. What do you think is the best way to learn Photoshop?

Practise with guidance. I try to prepare my books and videos to encompass each individual learning style. I write in a simple way and teach so that the reader's involved in creating something. People learn Photoshop by performing tasks they'll use in their everyday careers and by working on projects they're passionate about and want to excel in.

Your work's received numerous awards but what is your greatest achievement?

Accomplishing personal goals. If you stick at something you can do whatever you set your mind to. I'm lucky to work at what I love. Finding a balance is important. I have many irons in the fire: designing, photography, writing, running the site and creating videos. There was a time when all I did was work. I think that was necessary to get started, but also feel it's important to have balance in life.

You've spoken at many conventions and expos including the deviantART Summit in 2005. Do you have any plans to lecture at other events in future?

Yes I do. I enjoy speaking and teaching, and attend as many events as my schedule permits. I feel it's my responsibility to give back some of the knowledge I have gained.

How did you begin experimenting with digital creations and Photoshop?

I used to work in a corporate environment using a variety of software, but Photoshop was my favourite because of its realistic results. I began experimenting with creating photo-realistic illustrations because this was a challenge. There were no tutorials available for the effects I wanted to create, so it was like a puzzle. Each image still has its own challenges and I enjoy figuring out how to create them in Photoshop.

You recently updated PhotoshopCAFE. What main alterations did you make and do you plan to launch more sites?

I wanted it to be cleaner and faster but not so plain it lost the Photoshop feel. The content had outgrown the old framework so I needed to find a way to organise it, making future updates easier. The first thing I did was work on the navigation interface, creating the entire layout in Photoshop and reworking it. I added a lot to the site, including expanding the gallery, news, reviews and breaking the tutorials into six categories. The tutorials pages were redesigned to resemble recipes. I'm happy with the direction of the site and plan to add new features. I intend launching more sites which will be announced on PhotoshopCAFE. I'm targeting pixeloverload.com, my Flash-based design portfolio which desperately needs a redesign.

What Photoshop tool do you value most?

Layers – they keep getting better with features such as adjustment layers, masks, blending modes, clipping groups, Smart Objects and the ability to select multiple layers. A close second is Channels, allowing you to tweak things.

Where do you get your inspiration from?

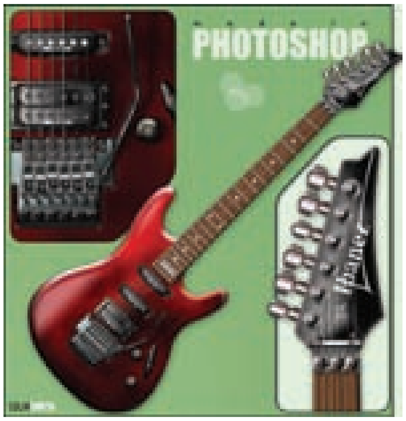
Movies, magazines, books and the web. I also love to travel. It opens up the imagination.

Which project have you found most enjoyable and which most challenging?

I most enjoy creating 100 per cent Photoshop pieces and don't use Illustrator, photos or scans. This is challenging as I have to push the tools, finding creative ways of using them. Sometimes I imagine I'm making something real, not an image, and build it up piece by piece thinking how it reacts to light, shadow and environment.

Are there any areas you'd like to explore?

I'm currently experimenting with combining still graphics, 3D, video, motion graphics and Flash.



Colin enjoys experimenting with Photoshop in order to create photo-realistic illustrations

WEB | SEE MORE OF COLIN'S WORK AND GET LOADS OF INSPIRATION FROM **WWW.PHOTOSHOPCAFE.COM**

Reader's profile

The old saying 'variety is the spice of life' can certainly be applied to Simon's work. With vector, photo manipulation and effects under his belt, we decided to learn a bit more…

Simon Rudd

Anyone who has paid a visit to the *Photoshop Creative* forum (**www.pshopcreative.co.uk/forum**) may already have seen some of Simon's work, or at least seen his postings. Going by the name of revjessecuster, Simon is an endless source of Photoshop advice and inspiration. We contacted the good Reverend to find out more about his work, what inspires him and how Photoshop fits into the equation.

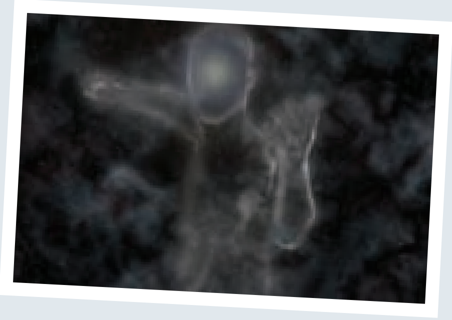
Why did you start using Photoshop?
I was introduced to a website called B3ta.com and subsequently another site called tattyworld.org – these sites featured lots of pictures that had been made using Photoshop. It amazed me what people could do using simple effects and a bit of skill. I also set up my website **www.pompeysworst.co.uk** to show of my work.

How did you learn to use it?
I found lots of tutorial sites on the web that gave me a good idea of how to use Photoshop as well as create good effects. Obviously, like most people, at first I was amazed by the filters and what could be achieved just at the touch of a button. These days I don't really use a lot of filters – blur, clouds and displacement maps are used in some of my photo-manipulations, but that's about it. I'd recommend anyone trying to get into Photoshop to check out some tutorial sites such as pixel2life.com.

What do you enjoy most about the program?
It's a fantastic program for anything from small changes like the *'Pleasantville* effects' to huge manipulations such as transforming people into supernatural creatures or hybrid animals. It's given me such creative freedom – much more than I could achieve with pen and paper (or scissors, glue and a stack of old photos).

How would you describe your art?
As photo-manipulations, I mainly do horror, the macabre and fantasy, although recently I've been interested in 'vector' type pictures.

What image are you most proud of?
My most recent images that I'm proud of would be Banshee, Nebular (above) and Sax (right). I like Banshee for the dark supernatural feel. With Nebular it took me a while to make – I had to create a new way of working, building up clouds as well as using the Smudge tool, while trying to give it a 3D feel. Sax was one of my new 'vector' images. I'm proud of it because of its simple clean nature.



What would you say is you favourite Photoshop tool?
My favourite tool is probably the Pen tool. It's fantastic for cutting items out of pictures – giving far greater control than the Lasso tools, as well as being very useful for making shapes. It's an extremely powerful tool and I think I'd be lost without it.

What's the most useful Photoshop tip you've ever learnt?
The tip that gave me the most help ever was to learn Layer Masks. You would think just being able to remove or bring back items in a picture wouldn't be that great – after all, you've got the Eraser and Undo – but masks give such control over what is shown and what isn't. I wouldn't have progressed without them.

If you'd like to see more of Simon's work, pay a visit to **www.pompeysworst.co.uk.**

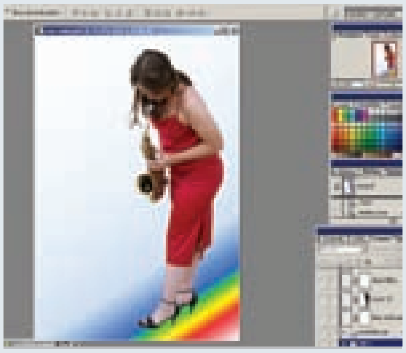
Make yourself known!

If you would like to be featured in these pages, send us an email to **pcr@imagine-publishing.co.uk** with a few lines about who you are and what sort of Photoshop work you do.

DECONSTRUCTING AN IMAGE

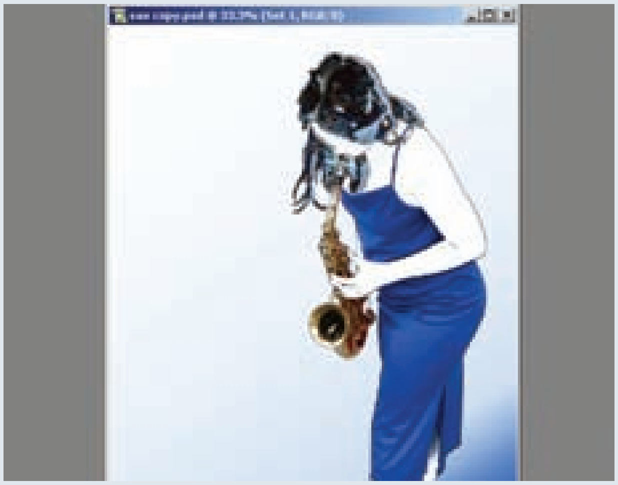
Get to the bottom of one of Simon's images

Here's the lowdown on how Simon transformed his saxophone-playing lady player in this vector image

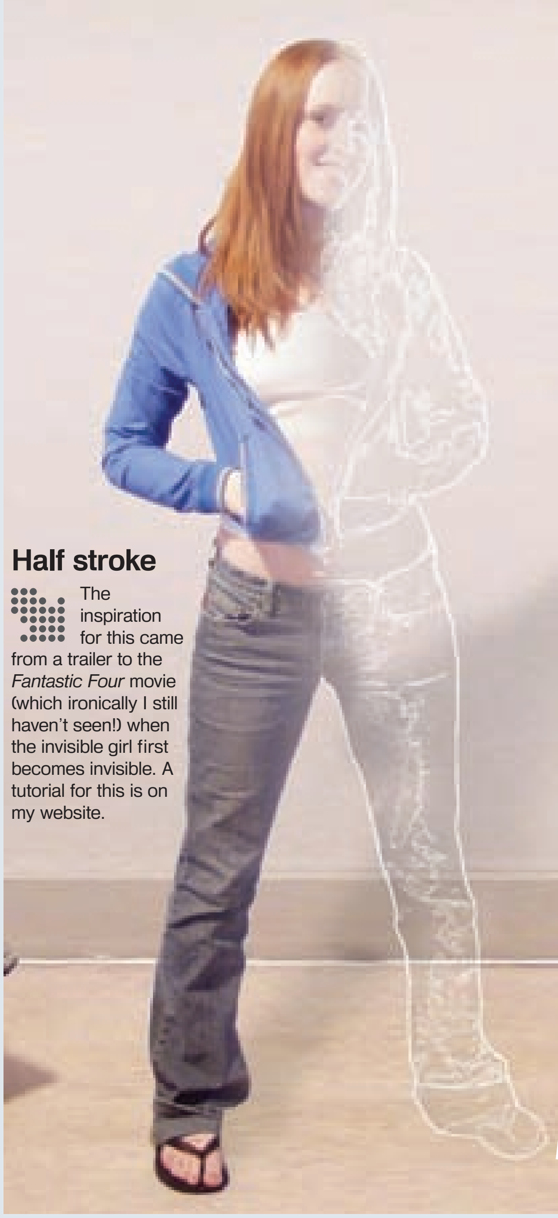


01 Rainbow bright First I created a 6"x4" 300ppi picture and filled it with a rainbow gradient from top left to bottom right. I then cut out the woman with the saxophone from a different photograph using the Pen tool.

02 Seeing to the hair
I then ran the Find Edges filter and cleaned it up using Levels, changed the skin to white and the dress colour to dark blue. I copied the saxophone from the original picture and placed it on top of the new layers. The hair was then altered using the Chrome filter. I changed the colour of her hair to match the dress.



NOTES | DON'T BE SHY, GET IN TOUCH AND REVEAL A BIT ABOUT YOUR WORKING PRACTICES TO OTHER READERS

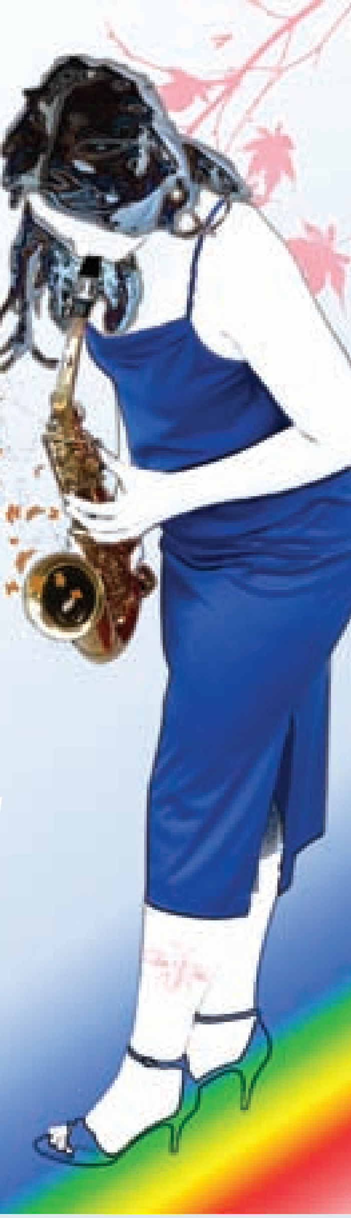


Half stroke

The inspiration for this came from a trailer to the *Fantastic Four* movie (which ironically I still haven't seen!) when the invisible girl first becomes invisible. A tutorial for this is on my website.

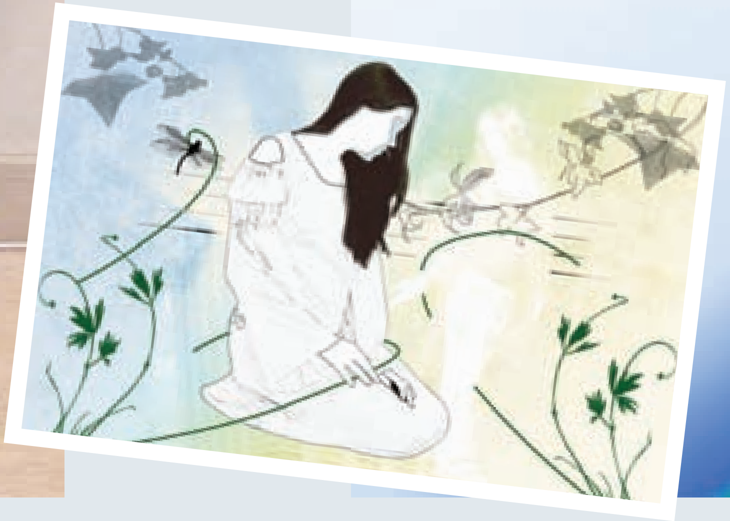
Sax (right)

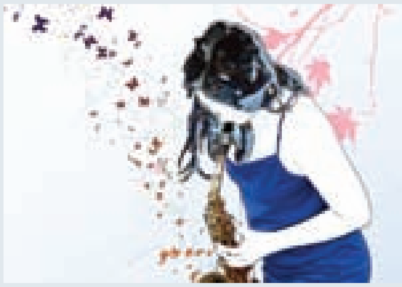
I liked the idea of musical notes coming out as butterflies, stars and swirls. I wanted to keep parts of the picture real and other parts manipulated.



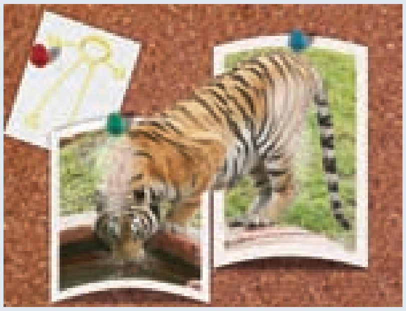
Kneeling print (below)

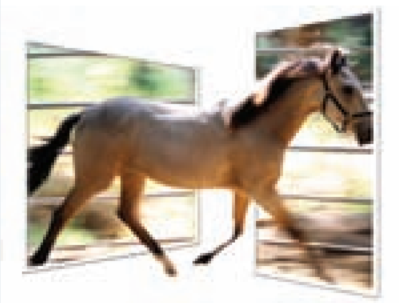
I wanted the central figure to be striking but faceless; on her right is a slightly transparent person representing hope reaching out to her. The plants circling both figures are a barrier, pulling them apart.

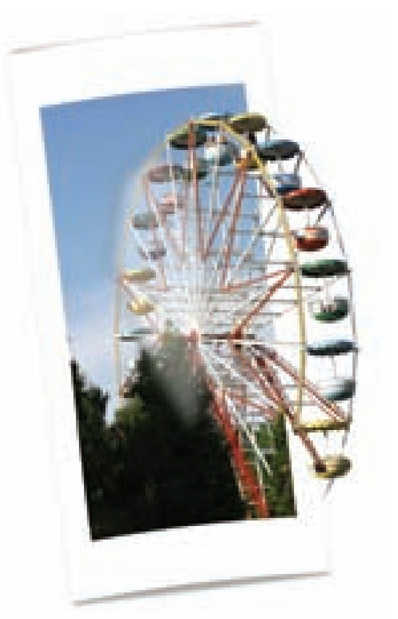


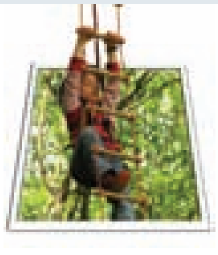


03 Brush it on Using some pictures from www.sxc.hu, I made some butterfly brushes, setting the Count Jitter to 70% and the Scatter to 400%. I then selected the butterfly layer with Ctrl-click, filling it with a diagonal dark blue to orange gradient. Other brushes were used around the butterflies, setting the Hue Jitter up to 80% to randomise the colour.





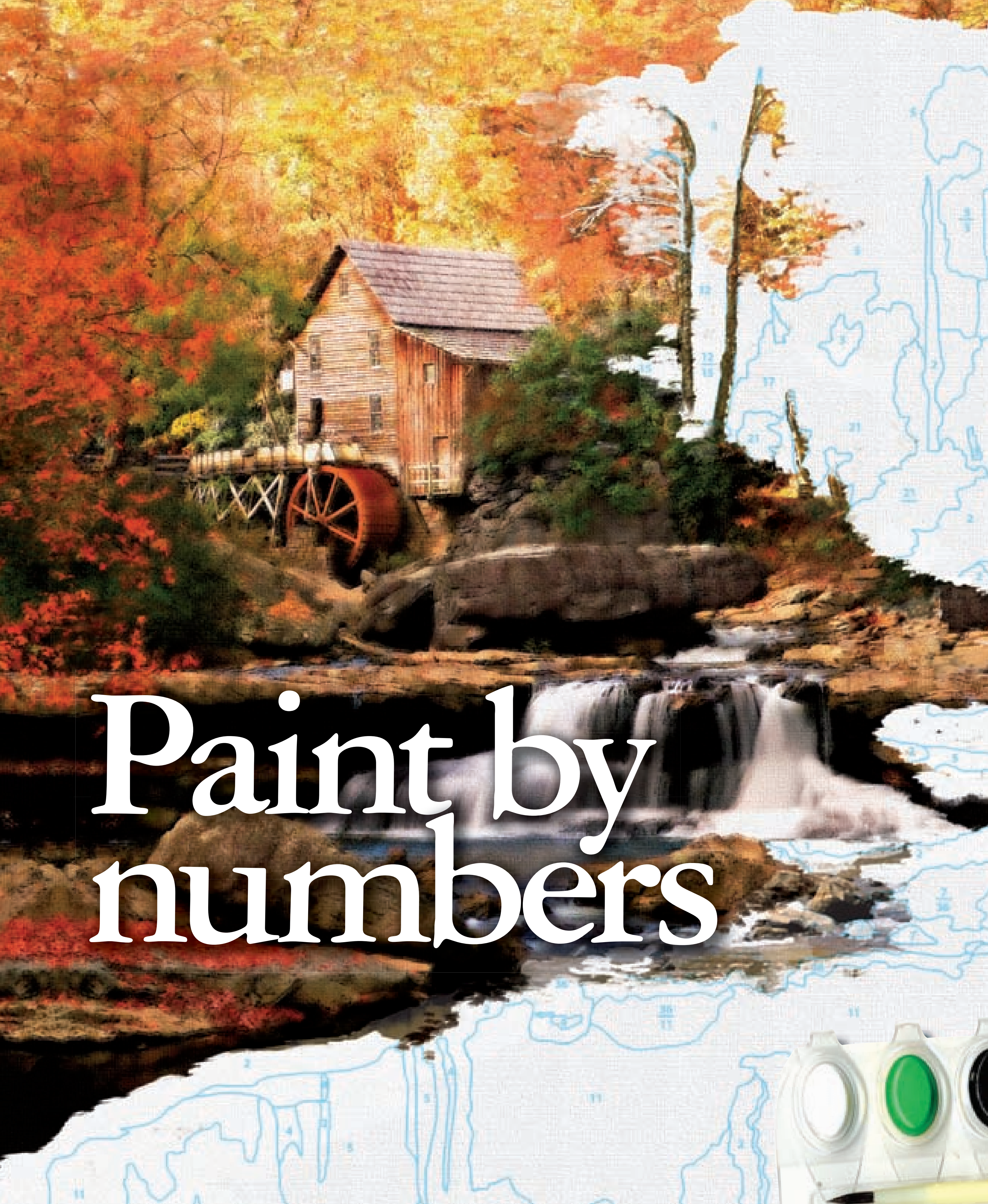




Out of bounds

You can clearly see Simon's love of experimentation in these images, where the subjects appear to be moving from photo to photo, leaping out of the picture or heading for unknown destinations.

Paint by numbers



You don't need natural artistic talent to create great digital art – filters enable you to produce excellent results. Read on and discover how they can work for you…

Anyone who has delved into the Filter menu will know there are many delicious creative-sounding options for making a photo into something much more interesting. So we decided to see just how far you could go with these filters. Assuming no artistic experience or knowledge, we picked three photos, shared them around the *Photoshop Creative* team and waited to see what would happen. Is it really possible to create a digital painting just by moving a few sliders around? We planned to find out and learn a bit more about filters along the way…

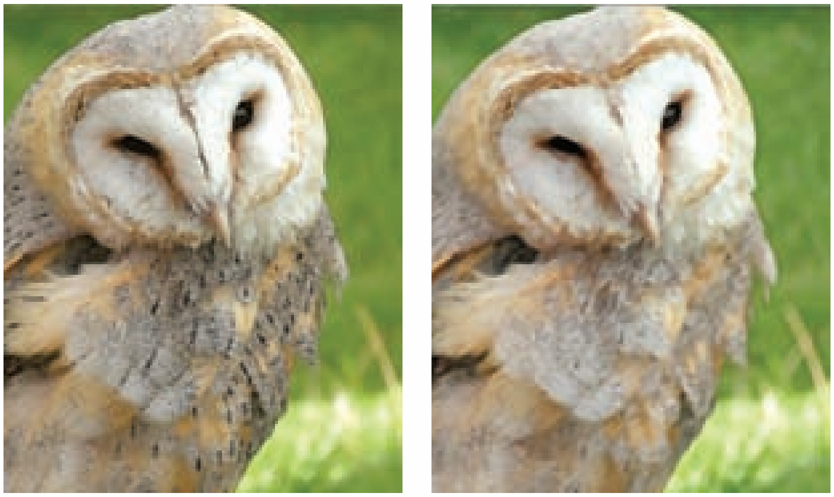
Understanding filters

Over 100 filters ship with Photoshop, all accessible from the, er, Filter menu. Filters are a bit finicky about what kind of images they work on – Bitmap or Indexed Color files are right out, and some will only work on RGB documents. To save mucking about with modes while creating, it's best to work with an RGB file. Once selected, a filter will be applied to the active layer or selection.

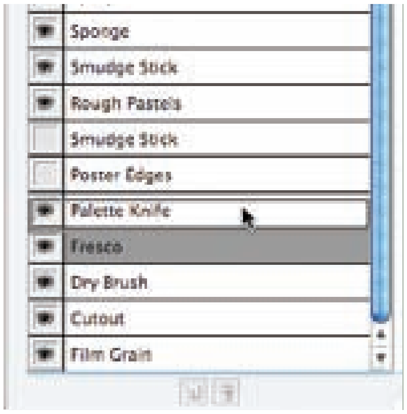
Some filters will be applied instantly, and you can repeat the application to build up the effect. Some will open a small dialog window where you can adjust the intensity of the filter, while others will launch the Filter Gallery. This offers a new workspace where you can access and apply multiple filters, preview the effect, and zoom in and out of your burgeoning painting to make sure all is going as it should. Only about half of all filters live in this gallery, but most of those used in artistic creation are found here.

Each filter in the gallery comes with sliders that allow you to alter characteristics for that filter. You can also apply more than one filter to an image – rather like creating new layers. This happens in the bottom right palette of the Filter Gallery, and the icon you need looks like a page with a corner curled over. Click this and a new 'layer' will appear above the first one. As soon as you click on a different filter, it will be applied to the new layer. This means you can build up a rich effect and avoid flat-looking images.

As well as being able to stack up different filters on top of one another, you can also rearrange them to get the exact effect you want. Keeping with the layers comparison, you click on the filter you want to move and then drag it to the new position. You can



You can just apply one filter (left) but for more realistic effects, build up multiple filters (right) also click an eye icon to hide/view a filter so you can get an accurate assessment of what needs to be added or removed.



In addition to laying filters on top of one another, you can also move these 'layers' about or turn their visibility on or off

Painting with filters

It's quite a good idea to think of filters as your cooking ingredients. Decide which elements you want for your effect and then pick the correct 'flavours'. For example, in watercolour paintings you can often see sketch marks. If you run a Sketch filter along with the Watercolor filter, you can achieve a similar effect.

You don't have to stick with the obvious filters in order to get painterly results. The Clouds filter, for example, is excellent for giving a smudgy effect that's reminiscent of an Impressionist painting. The Blur filters are also good for softening the harsh edges which are often the telltale sign of a heavily filtered image.

One other tool that deserves your attention is the Fade command. Found under the Edit menu (although it's not in Elements), it controls the opacity or blending mode of any filter. This can be extremely effective in dulling down the sometimes brash results a filter can give and brings you closer to that painting goal!

The best filters for painting

The Filter menu is organised into different sets of filters, the names of which give a pretty clear indication of what result you can expect. You won't need to use all the filters when you're digitally painting, but here's a look at the best ones:

Artistic filters achieve painterly and artistic effects, and are the obvious first stop for anyone looking to get arty. **Colored**

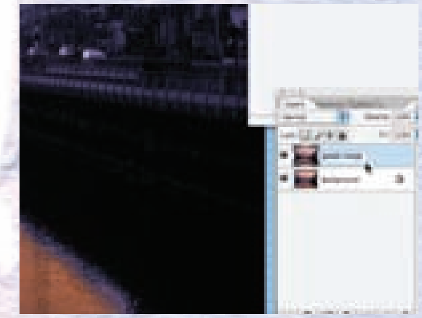
Pastel

Pastels generally have a loosely defined style, which means they work well on blurry shots that you might otherwise consign to the bin. The medium also makes great use of textures. Here we've used a nice water and bridge shot to emulate Impressionist painters such as Monet.

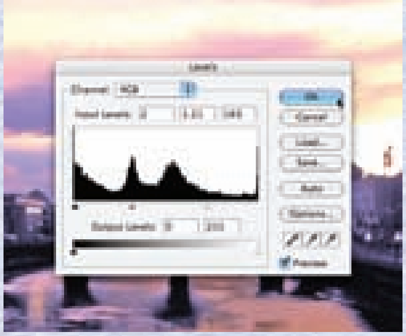
Team member: Jo Cole

Time taken: 5 minutes

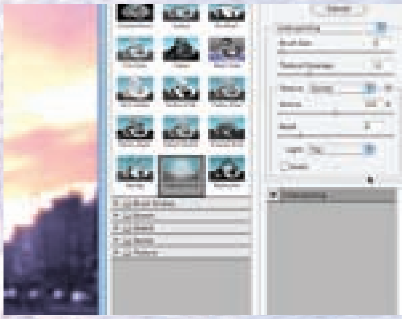
Why I chose this look: I've tried using pastels in real life, but only manage to produce a dirty, smeary mess and end up getting covered in pastel dust. I love taking photos at twilight, but am too lazy to carry a tripod so my shots are always slightly blurred or noisy. This technique means I can make use of my dodgy shots and even pretend I intentionally made them blurry to get a better painted effect! I love the texture this style produces – have a look at the water, it's all smudgy and lovely!



01 Create a safe copy Open up the 'impressionist pastel' file from the disc. You can see how this photo has suffered from a lack of tripod – it's slightly blurry. None of this will matter when it gets some filter treatment! Create a duplicate layer of the photo and name it something suitable like 'pastel image'.

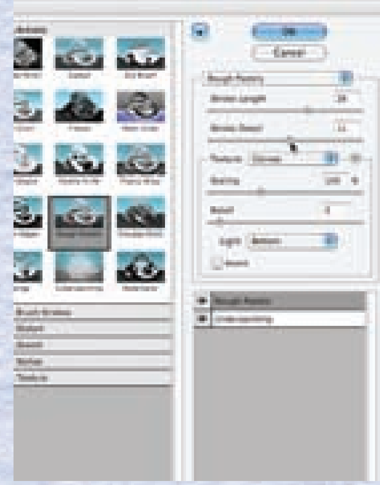


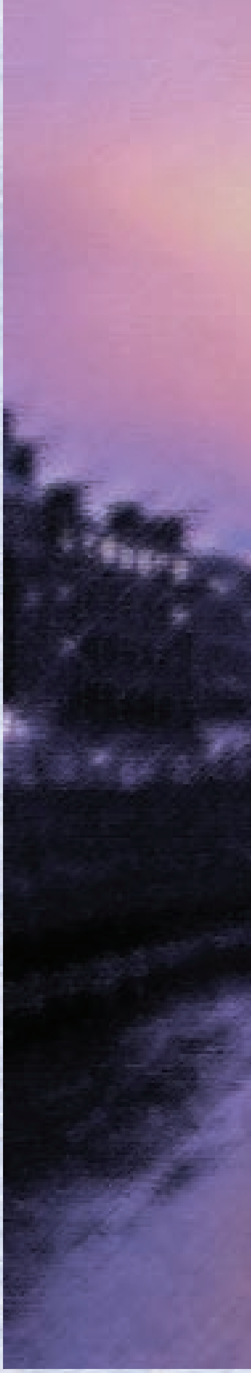
02 Brighter outlook Because this look destroys any detail and darkens a photo, take a trip to the Levels dialog and lighten things up. In the Input Levels bit, enter 2, 1.21, 185. The photo will look horrible, but trust us… if you don't do it things will end up all dark and foreboding.

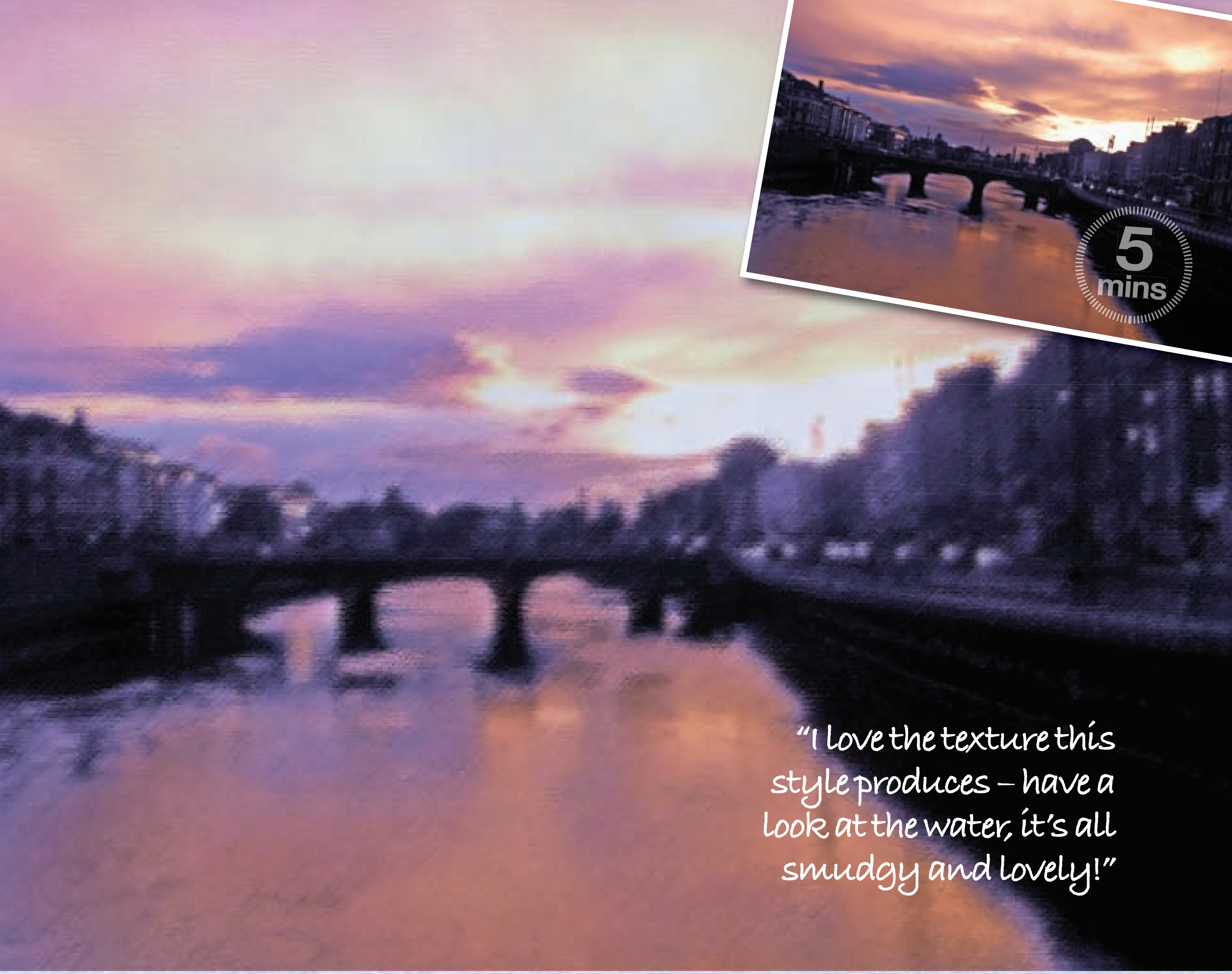


03 The first filter We'll start the proceedings with a trip to the Underpainting filter. Go to Filter>Underpainting and the Filter Gallery will open. Set Brush Stroke to 1, Texture Coverage to 11; set Canvas as the texture, Scale to 125, Radius to 9 and Light to Top. Things will suddenly look very painterly!

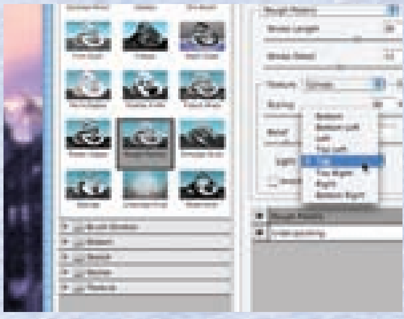
04 Rough it up Click the New Layer icon (looks like a page curling) and then click Rough Pastels. This is where you get to add all the chalky, smudgy goodness. Start by setting Stroke Length to 26 and Stroke Detail to 11.



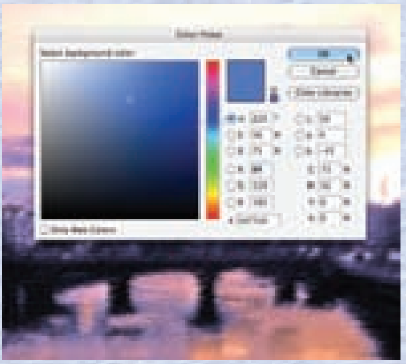




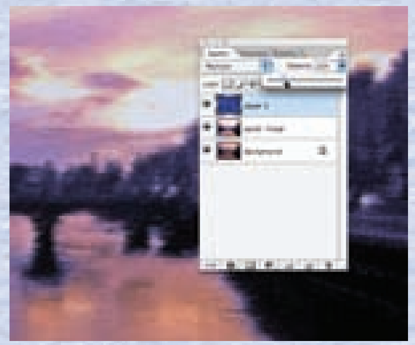
> "I love the texture this style produces – have a look at the water, it's all smudgy and lovely!"



05 **Boost the texture** From the Texture pull-down menu, make sure Canvas is selected and then set Scaling to 90%. Set Relief to 7. If you set Relief too high, you will get lots of diagonal lines that look a little too perfect for a pastel painting. Make sure Light is set to Top and leave Invert unchecked. Now click OK.



06 **The final touch** Back in the main Photoshop interface, double-click on the Foreground square to access the Color Picker and choose a really dark blue. Double-click on the Background square and pick a mid blue.

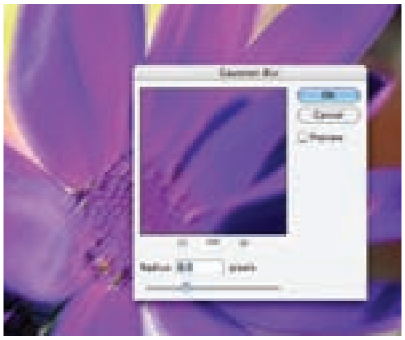


07 **Cloudy day** With your colours selected, create a new layer and go to Filer>Clouds. Set the blending mode to Multiply and lower the Opacity slider to 20%. This darkens the whole picture slightly and the cloudy pattern gives the impression of hand smudges.

Tip

When using the Rough Pastels filter, try and hang back on the Relief slider. The higher it goes the more noticeable the pastel 'strokes' will be. You'll end up with uniform diagonal lines, which isn't a trademark of the pastel style!

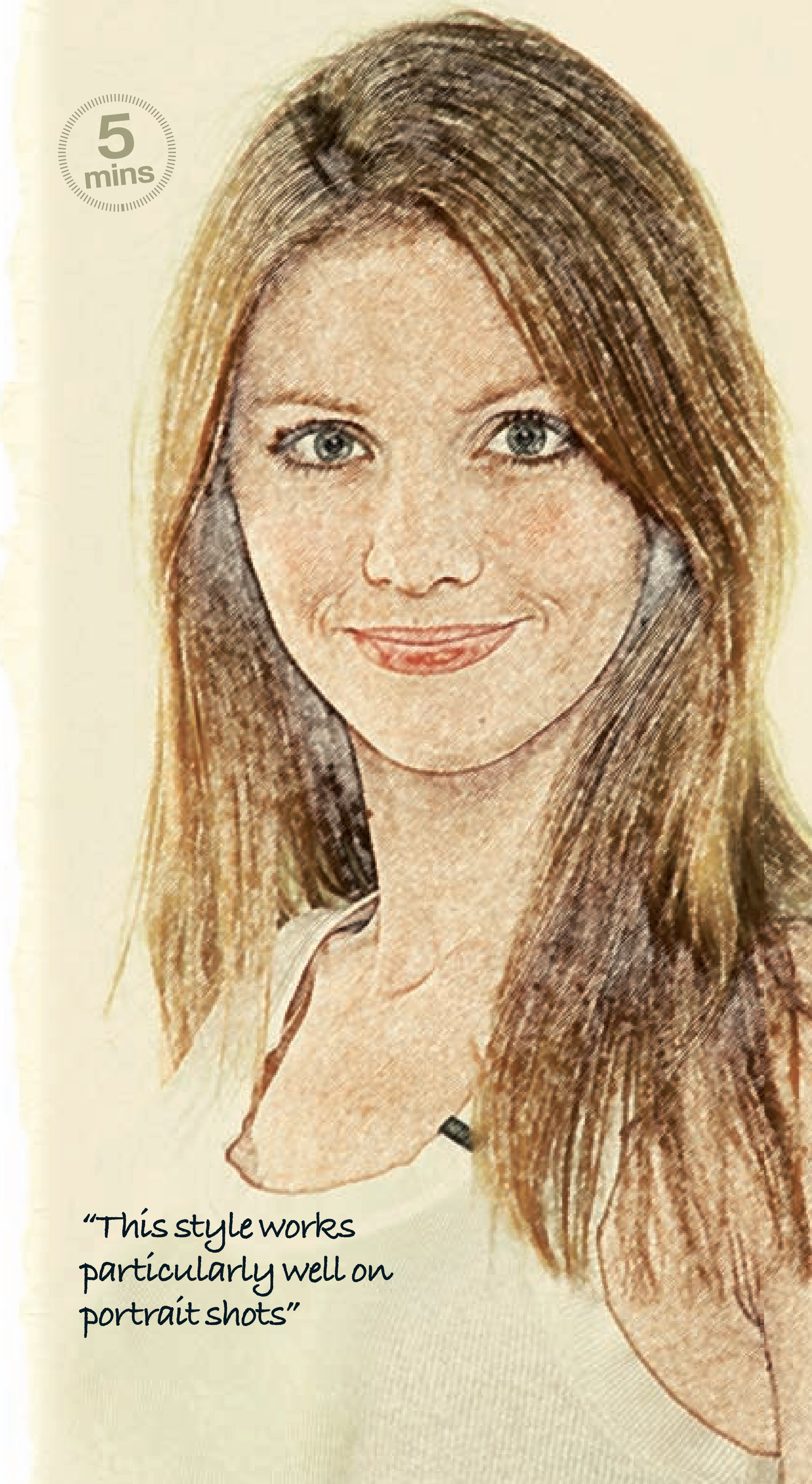
Pencil gives an, umm, coloured pencil look on a coloured background. It uses your currently selected background for this, so choose wisely. **Dry Brush** simplifies an image into areas of common colour and then paints the edges. Think of what would happen if you mixed the qualities of watercolours with oils, and you'll understand the effect of Dry Brush. **Fresco** is a coarse style with swiftly applied dabs, so it's great for landscapes but won't keep a lot of defined edges. **Palette Knife** reduces details to give a thinly painted canvas effect. **Rough Pastels** applies pastel chalk to textured background. Where colours are bright, chalk appears thick. Where they are darker, the texture is revealed a bit, emulating that dusty pastel effect. **Smudge Stick** softens an image by smudging the darker areas. The **Sponge** filter gives you textured areas of contrasting colour, but it can sometimes look like your image has loads of water stains. **Underpainting** puts your photo on a textured background and then paints on top. You lose a bit of detail, but it's a good place to start when going for a washy paint effect. **Watercolor** does as you'd expect.



About half of the filters are accessed from the Filter Gallery, but some will bring up their own dialog window

The **Blur** filters are actually really good for softening areas or smudging things together. Think of them as a digital version of blending paints or merging edges with your thumb. **Gaussian Blur** is particularly good because it adds low-frequency detail and gives a hazy effect.

The **Brush Strokes** filter group also gives a painterly or fine-art look. **Accented Edges** boosts edges of an image. When edge brightness controls are set high, accents resemble white chalk. When low they look more like black ink. **Angled Strokes** repaints a photo using diagonal strokes. Light and dark areas are painted with strokes going in opposite directions, giving a dynamic, messy effect. **Crosshatch** retains detail, adds texture and roughens edges. **Dark Strokes**



"This style works particularly well on portrait shots"

Colored Pencil

One blast of the Colored Pencil filter will rarely give you the look you want, but all it takes is a couple of layers and you can get a pretty decent result that's the perfect starting point for all sorts of creations. If you wanted to take an image such as this one even further, you could erase a few areas back, have parts of the photo poking through, smudge different parts… there's a lot of choice and potential. This style works particularly well on portrait shots, especially when the subject is against a pale background. Turn a photo of a loved one into a sketch or maybe use it as the basis of a greetings card.

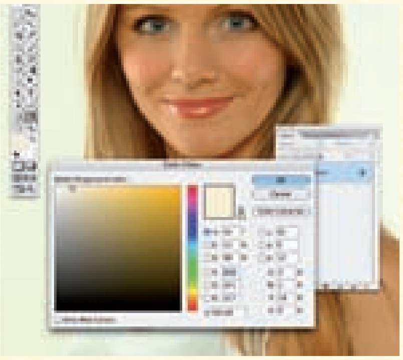
Team member: Zoe Mutter

Time taken: 5 minutes

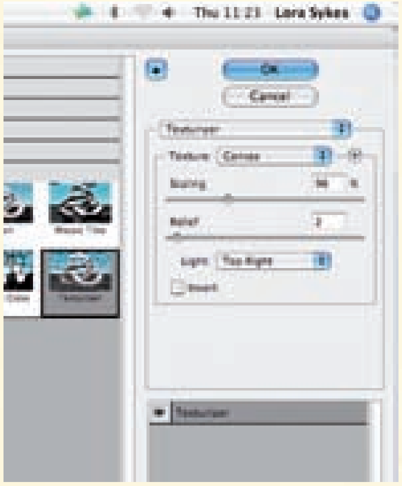
I like this filter because: I find it really difficult to get good results from coloured pencils – somehow everything seems to end up looking like a child's drawing! But using this filter means I can get the look without getting the stress.

Tip

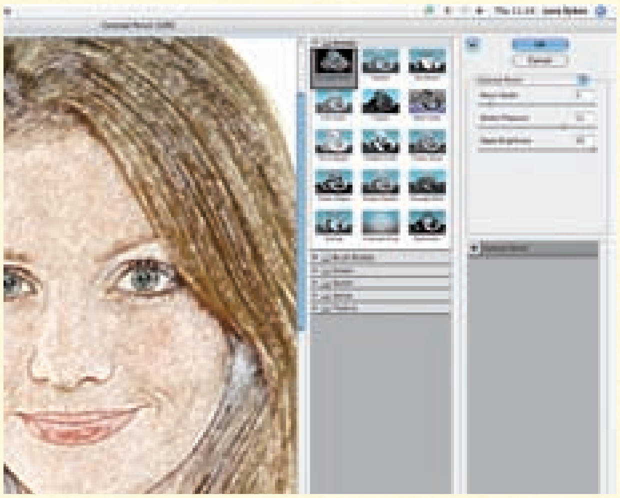
If you want to go for more of a sketchy effect, it's a good idea to bump up the contrast a bit before applying the filter. This will remove some of the detail in the photos and give the filter fewer lines to hang on to.



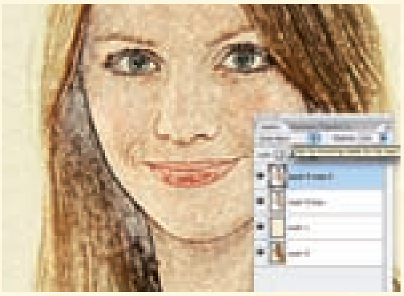
01 Coloured paper Open up the 'pencil drawing' file from the CD. Create a new layer and fill with beige (R=250 G=241 B=217). This will act as our paper colour underneath the Pencil coloured filter layers.



02 Texture To stop the colour looking so flat, go to Filter>Texture>Texturizer. Change Texture to Canvas, Scaling to 96%, Relief to 2 and make sure the Light is on Top Right, then click OK.

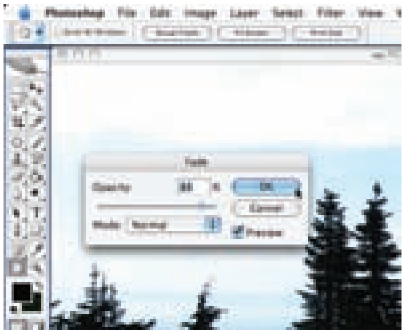


03 Colour sketching Go back to the original Photo layer and double-click on it in the Layers palette to unlock it. Duplicate this layer and put it on top of the Paper layer. Go to Filter>Artistic>Colored Pencil . Change the Pencil Width to 3, Stroke Pressure to 11 and Paper Brightness to 50. Click OK and change this layer's mode to Multiply to let the Paper layer show through.



04 Strengthening tones And that's basically it. How easy was that! Obviously there's more you could do , but for a great starting point this is perfect. Just to finish it off, I duplicated the Pencil coloured layer and put it on top of all the other layers, and then changed the layer mode to Color Burn and its opacity to 33% just to strengthen the darker tones in the hair.

paints dark areas with short, dark and tight strokes, and is looser and longer with light areas. **Ink Outlines** applies fine narrow lines over original details. **Spatter** re-creates the spatter look of an airbrush. The higher the options, the more simple the effect. **Sprayed Strokes** repaints using an image's dominant colours and uses angled strokes. **Sumi-e** gives a kind of Japanese style. Think of a brush saturated with paint that's applied to absorbent paper.


As soon as you apply a filter, the Fade command appears. This lets you reduce the filter opacity or change the mode

Distort filters may not be your first stop on your digital painting journey, as they are generally used for distorting an image. But the **Ocean Ripple** filter adds random ripples to an image so it looks like it's underwater. If set correctly it also looks like paint and can be a good base layer.

The **Pixelate** collection of filters gathers together pixels of similar colour values. The best one for painting is **Pointillize**. This breaks up colour into random dots, using the background colour as canvas area between dots. It's basically your one-click way of emulating the Pointillist style of painters.

Render filters are primarily associated with 3D work, although there is one that comes in handy when making digital painting. **Clouds** gives a soft cloud pattern that's perfect when layered, and is used to create Impressionist-style effects. **Fibers** is also worth experimenting with because it uses the foreground and background colours to give the impression of woven fibres. This makes a perfect base for the Colored Pencil filter.

Sketch filters are another staple for digital artists. They use the foreground and background colours, so be aware of this. **Chalk & Charcoal** takes the highlights and midtones of an image and redraws them with a midtone grey colour in chalky effect. Shadow areas get replaced with black diagonal charcoal lines. The foreground colour is used

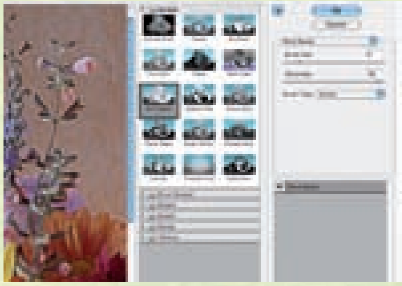
Watercolor

The watercolour style of painting will never go out of fashion, so it's no surprise that Photoshop has a filter to help you get the same effect. By careful adjustment of the sliders you can easily get a good result, and applying a heavy canvas texture will help add to the effect. A photo of flowers makes the perfect subject – look at how the water in the vase has turned out. Perfection!

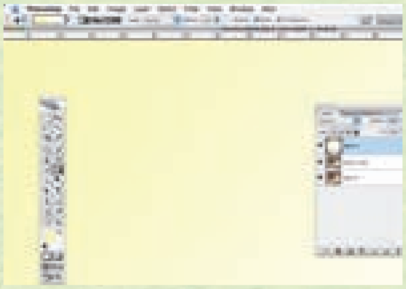
Team member: Lora Sykes

Time taken: 4 minutes

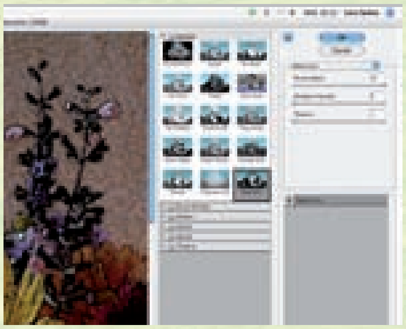
Makes life easier because… I really like painting, but haven't got round to doing any lately. I'd like to say it's because I've been too busy, but basically I've got far too lazy – plus working in Photoshop every day has opened my eyes to the powers of the digital realm. Umm, let me think… a couple of days sat at an easel or five minutes at my Mac. Guess which one I'd choose!



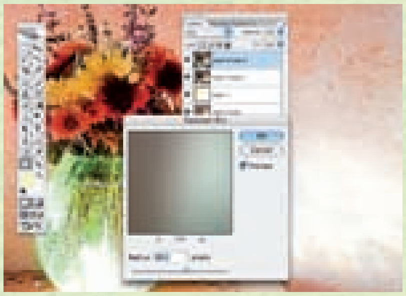
01 Brush strokes Open the 'watercolour' image from the CD. Unlock the layer by double-clicking on it in the Layers palette, and then duplicate this layer. Go to Filter>Artistic>Paint Daubs and change Brush Size to 8 and Sharpness to 38, and make sure the Brush Type is Simple. Click OK. This gives the image stronger highlights and a touch of texture to kick things off.



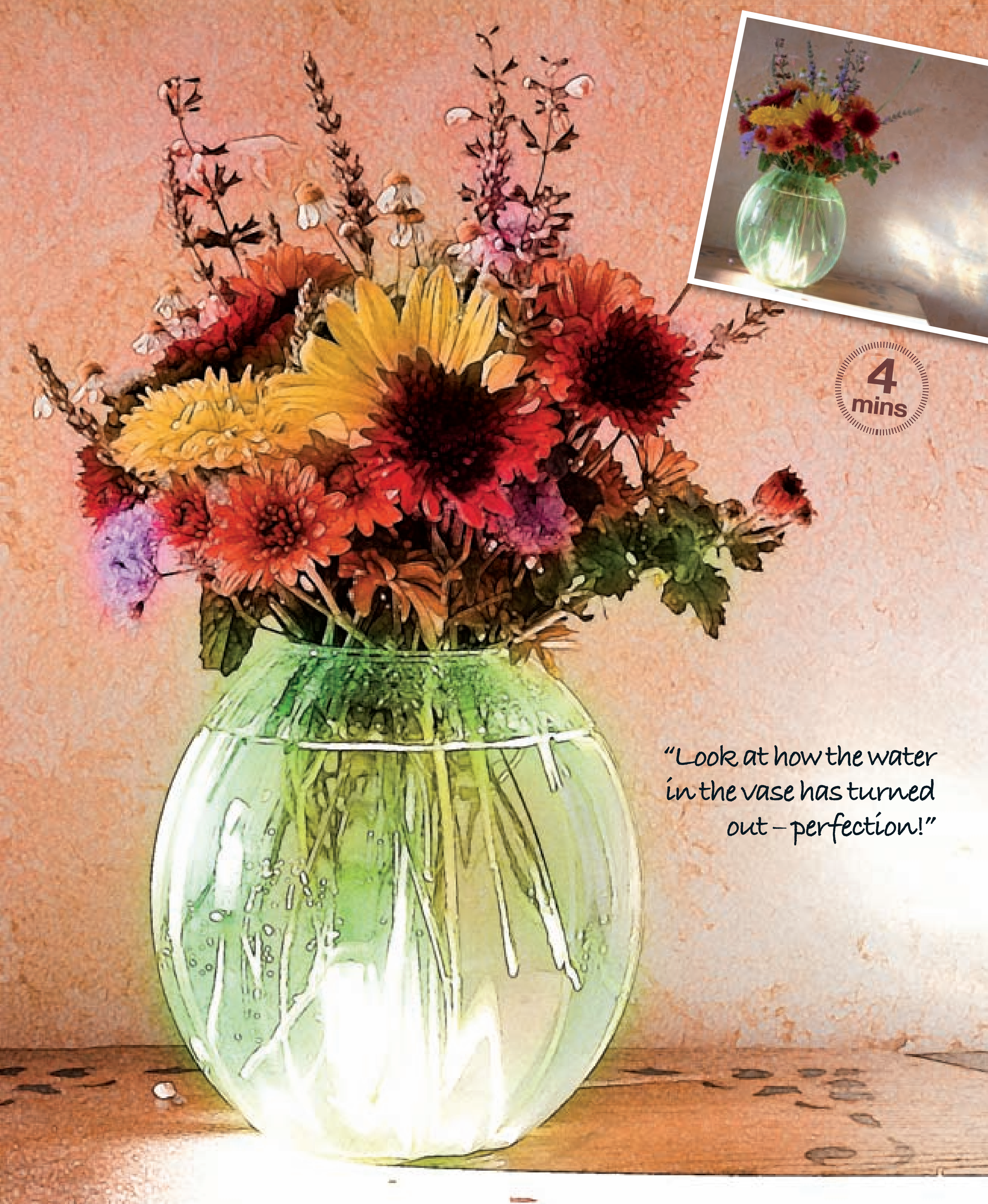
02 Ray of sunshine Quite a few of the painting filters tend to dull and darken down the image – so before we do any more, create a new layer, choose a pale yellow as your foreground and change the background colour to white. Select the Gradient tool and click and drag from the top left to bottom right. Change this layer to Overlay and its opacity to 60%.



03 More painting Duplicate the Paint Daubs layer and place it above the Gradient layer. Go to Filter>Artistic>Watercolor. Change the Brush Detail to 14, Shadow Intensity to 0 and Texture to 1, then click OK. Change the layer mode to Overlay and the opacity to 70% to let some of that light back in.



04 Spread it about Duplicate the Watercolour layer and place it on top of all the other layers. To reduce the intensity of the yellows, change the layer mode to Hue. To finish it off go to Filter>Blur>Gaussian Blur and move the slider to 40.1. This gives a nice paint bleeding effect especially around the vase, giving it that authentic watercolour look!

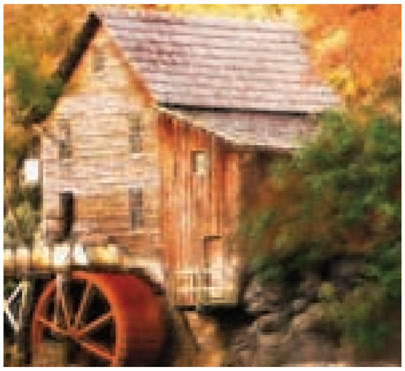


"Look at how the water
in the vase has turned
out – perfection!"

for the charcoal, while the background colour is used for the chalk. **Charcoal** gives a more smudged effect. The foreground colour is used for the charcoal, while the background colour is used for the paper. **Conté Crayon** re-creates a look of dark and white conté crayons. The foreground colour is used for dark areas, while the background colour takes care of the light areas. **Graphic Pen** uses linear ink strokes for redrawing an image. The ink colour is dictated by the foreground colour, while the background colour is used for the paper. **Water Paper** gives the impression of blotchy paint daubs on very wet, very fibrous paper, giving a heavily blended effect.

Stylize filters are generally a little too harsh or wacky for most artistic effects, but there is a gem. **Find Edges** will do pretty much as it says, by outlining the edge of an image with dark lines. The background will be white.

Texture filters are perfect for the final flourish to a digital painting. They allow you to give depth to an image. **Craquelure** can look like embossed wallpaper, but when used small, it gives a pleasing crackly texture. **Texturizer** is the big daddy, because of the Canvas option. This suddenly makes your filter painting look very realistic.



Adding texture to a digital painting is an instant way of making it look realistic and inviting

Now we've explained how filters operate and which ones are suitable for digital painting, all that remains is to see if they actually work! Is it possible to take a photo and apply a few filters and end up with something to be proud of? Look at our experiments and decide for yourself…

A note about the images
Unfortunately we had a few gremlins when putting together the disc, and the interface doesn't show the tutorial files for this feature. They are there, though. Load the disc, double-click the icon and open the Disc Content folder. You'll find them in Tutorial Files. If you get stuck, email **jo.cole@imagine-publishing.co.uk**. Apologies for any inconvenience.

The best art filters

At a loss where to start on your digital filter painting quest? Here's our pick of the best filters to play with, along with a handy list of which filters are good for certain effects

What filters to use for…

The sketchy look

Crosshatch
Chalk & Charcoal
Charcoal
Conté Crayon
Graphic Pen

A painterly feel

Palette Knife
Dry Brush
Paint Daubs
Smudge Stick
Underpainting
Watercolor
Dark Strokes
Spatter
Sumi-e
Ocean Ripple

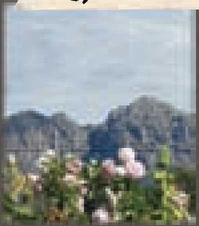
A chalky effect

Chalk and Charcoal
Chalk
Rough Pastels

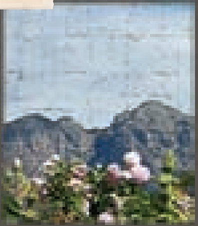
Texture

Film Grain
Rough Pastels
Mezzotint
Mosaic Tiles
Texturizer
Fibers

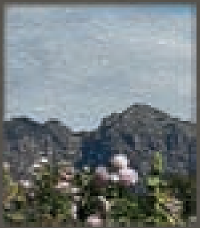
Texture



Texturizer

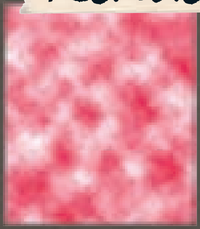


Craquelure

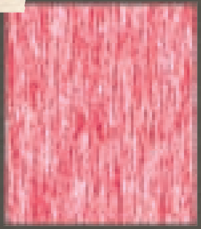


Mosaic Tiles

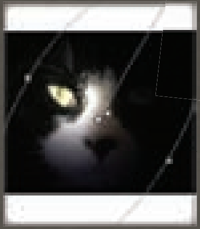
Render



Clouds

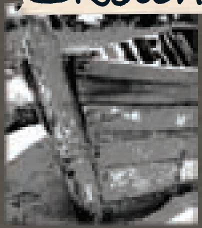


Fibers

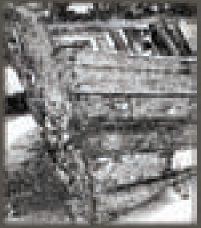


Lighting Effects

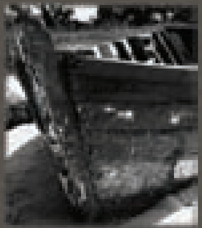
Sketch



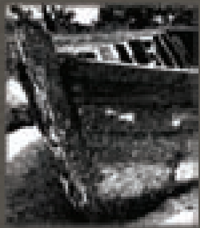
Chalk & Charcoal



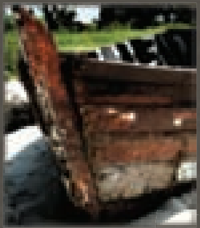
Charcoal



Conté Crayon

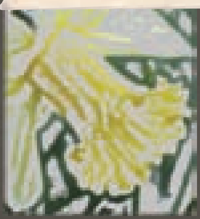


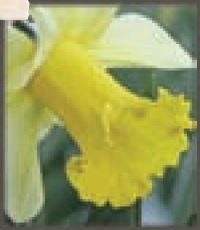
Graphic Pen

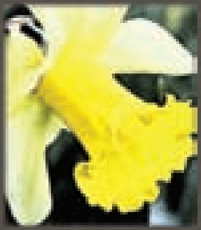


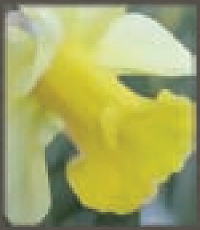
Water Paper

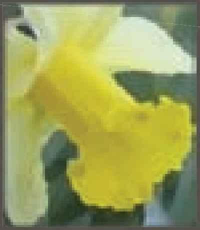
Artistic

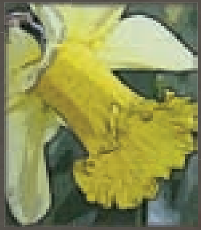

Colored Pencil

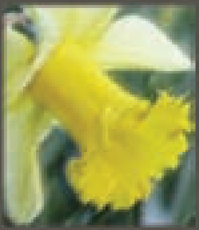

Dry Brush

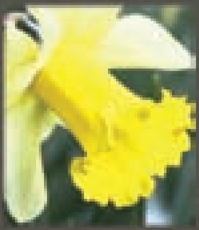

Fresco

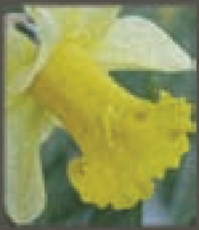

Paint Daubs

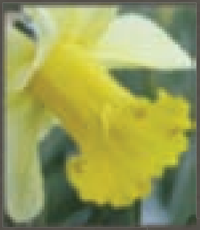

Palette Knife

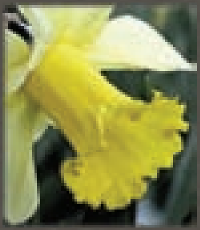

Poster Edges


Rough Pastels

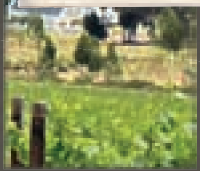

Smudge Stick

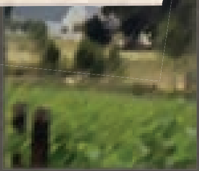

Sponge

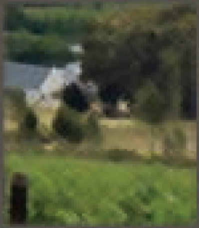

Underpainting

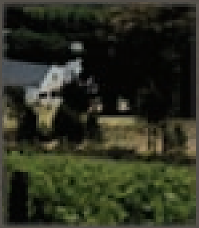

Watercolor

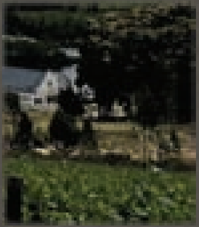
Brush Strokes

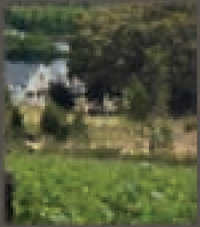

Accented Edges

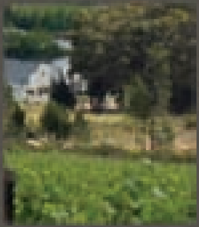

Angled Strokes

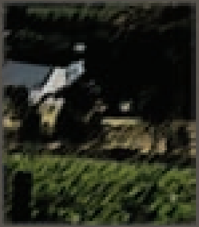

Crosshatch


Dark Strokes

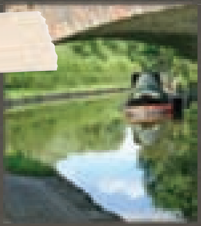

Ink Outlines


Spatter

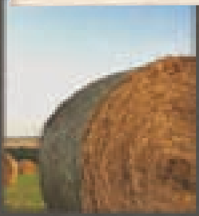

Sprayed Strokes

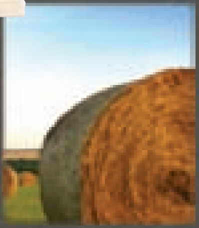

Sumi-e

Blur

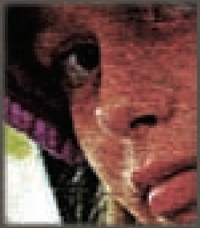

Gaussian

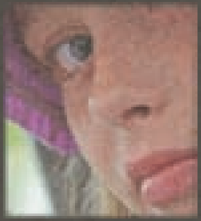
Noise


Add Noise

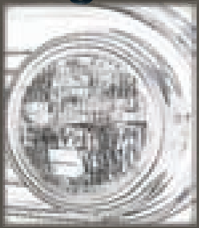

Median

Pixelate

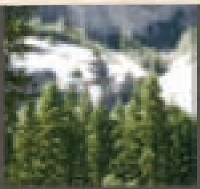

Mezzotint

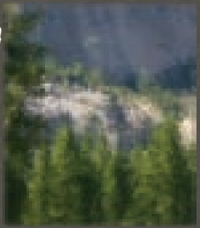

Pointillize

Stylize


Find Edges

Distort


Diffuse Glow


Ocean Ripple

eMag™

tutorials

This issue we look at using a plug-in to get artistic results, applying digital make-up to photos and animating still images

Photoshop Creative_Issue 11

Big technique

The Shadow/ Highlight tool 46

Don't worry if you've lost detail in your photos due to adverse lighting conditions – this command can retrieve it

Focus on...

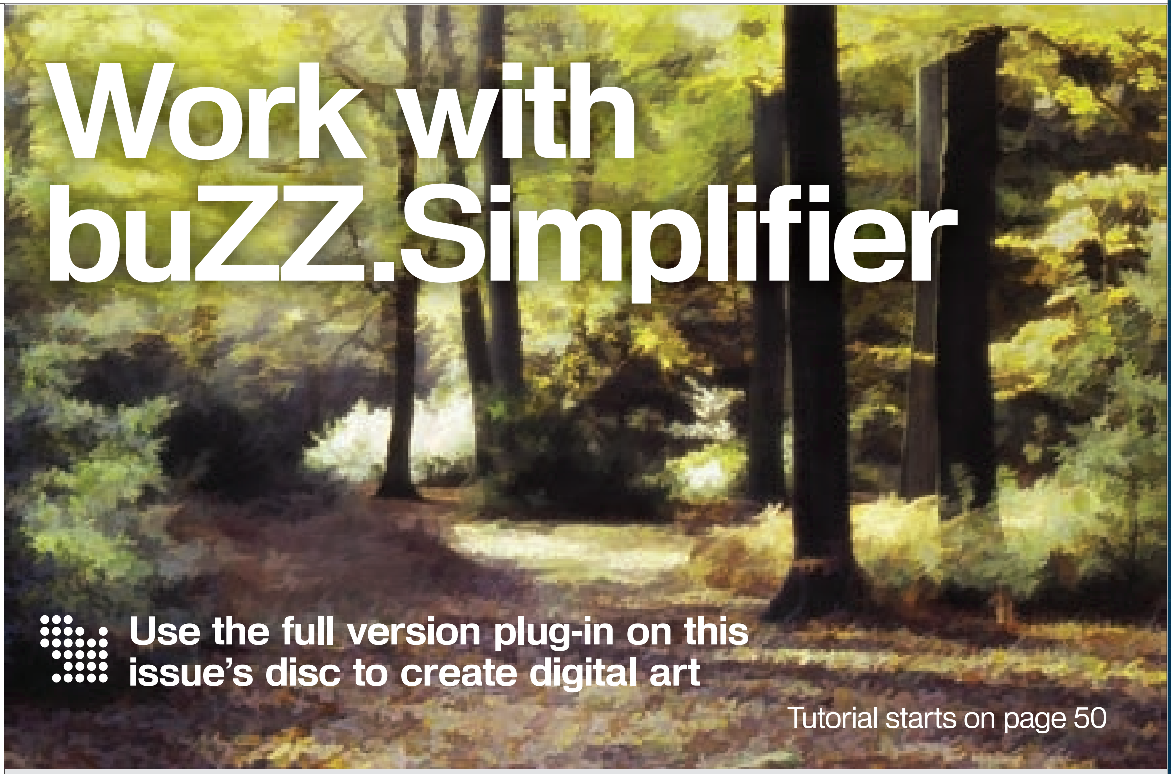
We continue to work our way through the inbuilt tools of the Photoshop software and reveal how they can be used to create better artwork

Texture filters	34
Brush settings	56
Pattern maker	62

Cool plug-ins

Cubism plug-in 72

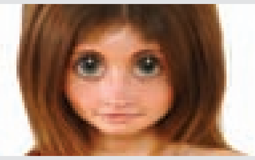
Quickly transform a photo into a lively image that's made up of different shapes. It's a great way to add interest to a boring image, or deal with dull backgrounds. You can also use it to create digital art!



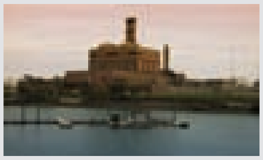
Work with buZZ.Simplifier

Use the full version plug-in on this issue's disc to create digital art

Tutorial starts on page 50

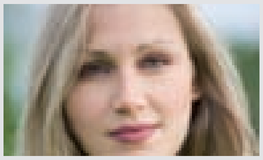


28 Create crazy characters

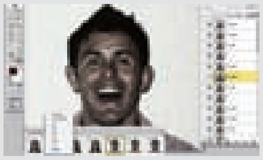


36 Make your own photo filters

42 Fake the Cross Process look



58 Apply digital make-up



64 Animate in ImageReady

70 Use the Match Color command

CHECK IT OUT! | TUTORIAL RESOURCE FILES CAN BE FOUND ON THE CD – SEE THE INSIDE BACK COVER

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
20 minutes

YOUR EXPERT
Giles Angel

ON THE CD
Starter file

KEY SKILLS COVERED
What you'll learn

- USE THE LIQUIFY FILTER
- FREE TRANSFORM TOOL

Create crazy characters

Welcome to the Liquify filter. Here you'll be able to push, pull, squeeze and expand images as if they were made of modelling clay

The Liquify filter in Photoshop is an amazing effects generator, which has a complete toolset that is perfect for distorting features.

It will enable you to carry out freeform pixel distortions on whole or selected parts of an image. You'll find that it provides some quick and easy methods for altering the look of people, animals, objects or anything else you may choose.

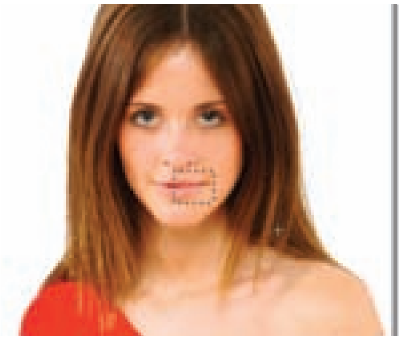
The Liquify filter is capable of a mind-boggling array of image tweaks and can literally melt a photo in seconds. In this tutorial you will learn how to prepare faces for the Liquify filter by making facial parts symmetrical – in this case the mouth. You'll also use layer masks to seamlessly blend the symmetry into your existing image.

You'll then discover how to subtly tweak facial expressions using the Liquify filter. This filter will enable you to distort, shift, shrink or enlarge the pixels by applying one or more of the tools in the Liquify filter Preview window.

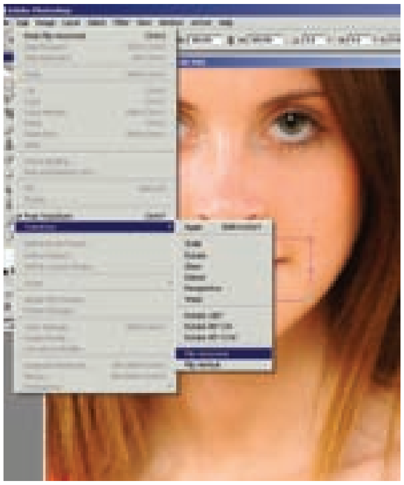
Our tutorial will also cover combining the Liquify filter with other tools, for example the Free Transform tool, in order to make selective distortions as well as alter perspective. You will soon be able to alter facial features of your friends and change those moody frowns into smiley shots, or vice versa. You could even make them into wacky photo-realistic cartoon characters! So, let's roll up our sleeves and get started!

PREP FOR SOME IMAGE TRICKERY

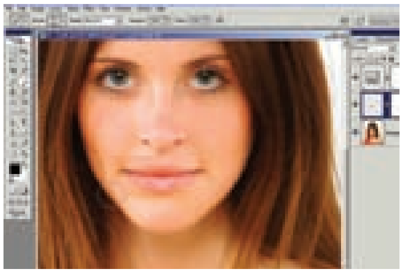
Make things easier with a little forethought



01 Prepare an image Open the 'lady' image from the CD. First draw a rectangular selection with the Marquee tool (M) around the right-hand side of the mouth, and press Ctrl/Apple+J to paste the selection onto a new layer. Select the new layer and name it 'Mouth'.

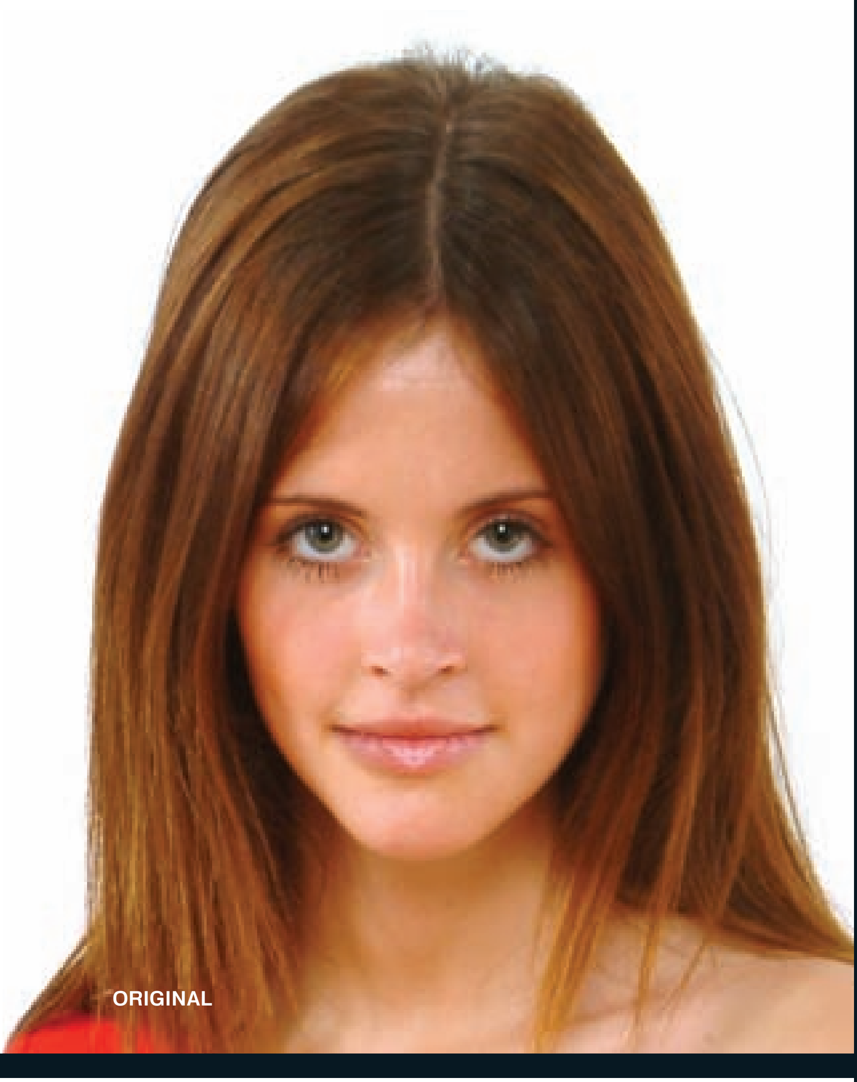


02 Creating symmetry With the Mouth layer selected, press Ctrl/Apple+T to enter Free Transform. Drag the centre point of the Free Transform box to the left-hand side, snapping to the square on the left of the rectangle. Now go to Edit>Transform>Flip Horizontal.

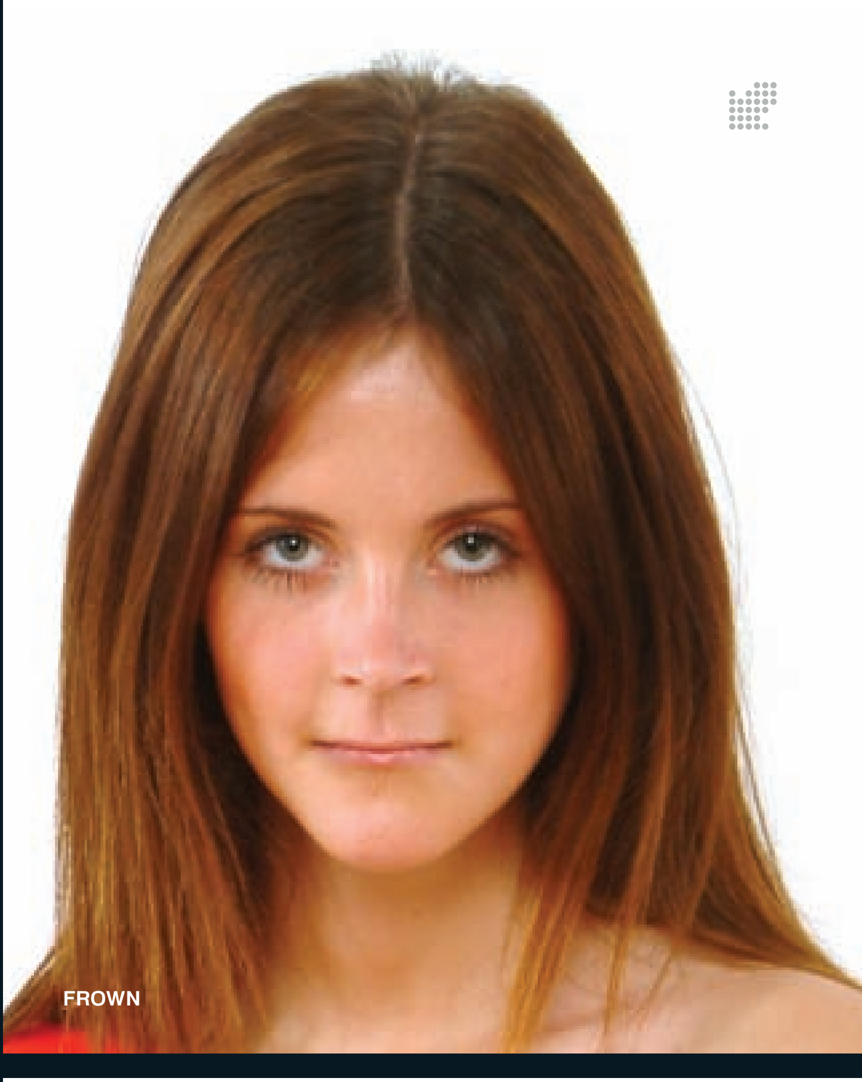


03 Blending the symmetrical mouth Go to Layer>Add Layer Mask>Reveal All. Select the layer mask in the Layers panel (the white box next to the Mouth layer) and paint using the Brush tool (B) in black around the sharp edges to reveal the base image underneath. When the sharp areas are blended, select the Mouth and background layers and press Ctrl/Apple+E to merge them.

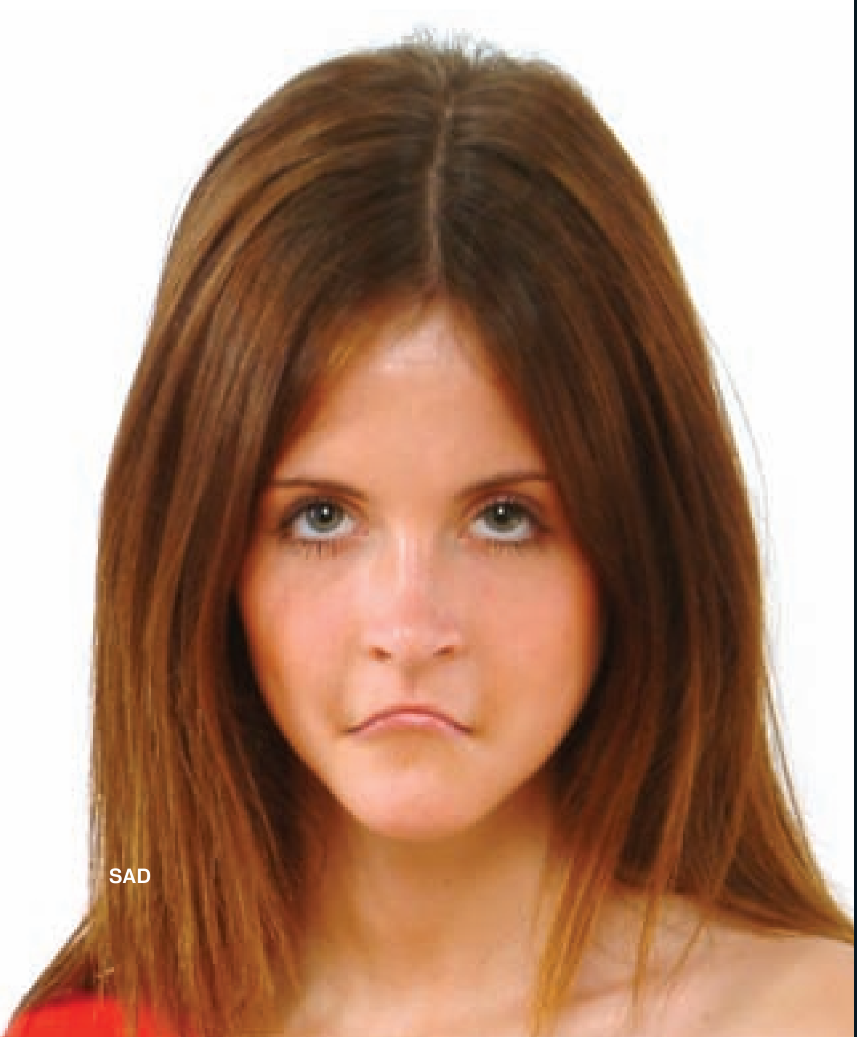
WORKS WITH | PHOTOSHOP 7 AND ABOVE. PHOTOSHOP ELEMENTS USERS CAN HAVE A GO (YOU'LL FIND LIQUIFY UNDER FILTER>DISTORT) BUT THERE ARE NO MASK OPTIONS



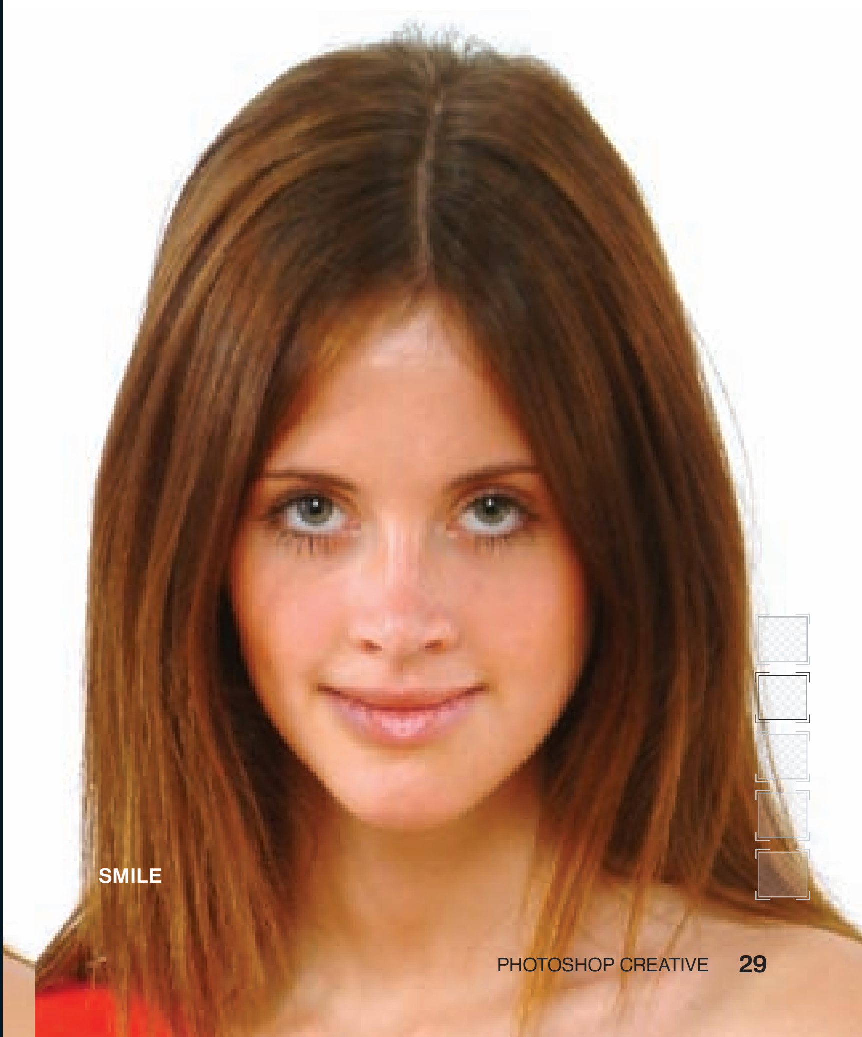
ORIGINAL



FROWN



SAD



SMILE

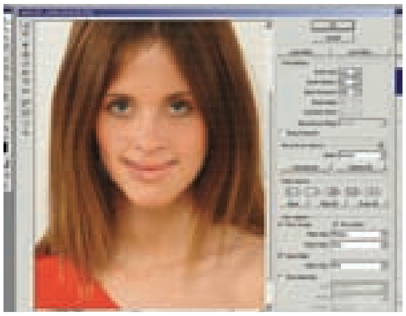
Expert Tip

Go forth and Liquify – gradually

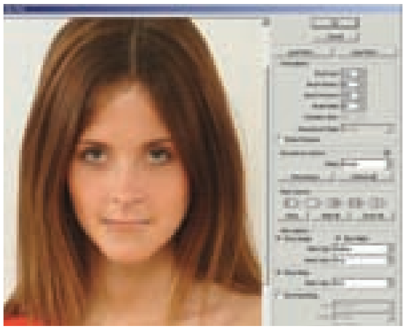
Like many Photoshop effects, a gradual build-up of changes is preferable to a one-click alteration, so use several brush strokes. For further control use a Wacom graphics pad, as the Pen tool will be pressure sensitive once the Stylus Pressure box is checked in the Liquify panel's Tool options.

LIQUID LUNCH

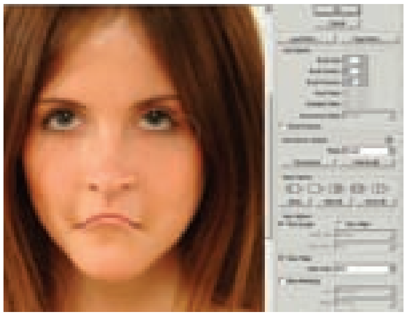
Dine on the trickster's tool of choice!



04 Liquify! Now go to Filter>Liquify, select the Warp tool (W), choose a brush size a little larger than the lips and drag the pixels upwards from the corner of the mouth. Do this on both sides until the smile looks realistic. If you make a mistake, choose the Reconstruct tool (E) and paint the mouth back to its original state.



05 Frowning face Go to Filter>Liquify, and then select the Pucker tool (P) to shrink pixels. Gradually paint over the mouth, and it will close the lips to create a frowning unimpressed expression. Note that the Show Mesh option is ticked. This helps see where distortions take place.

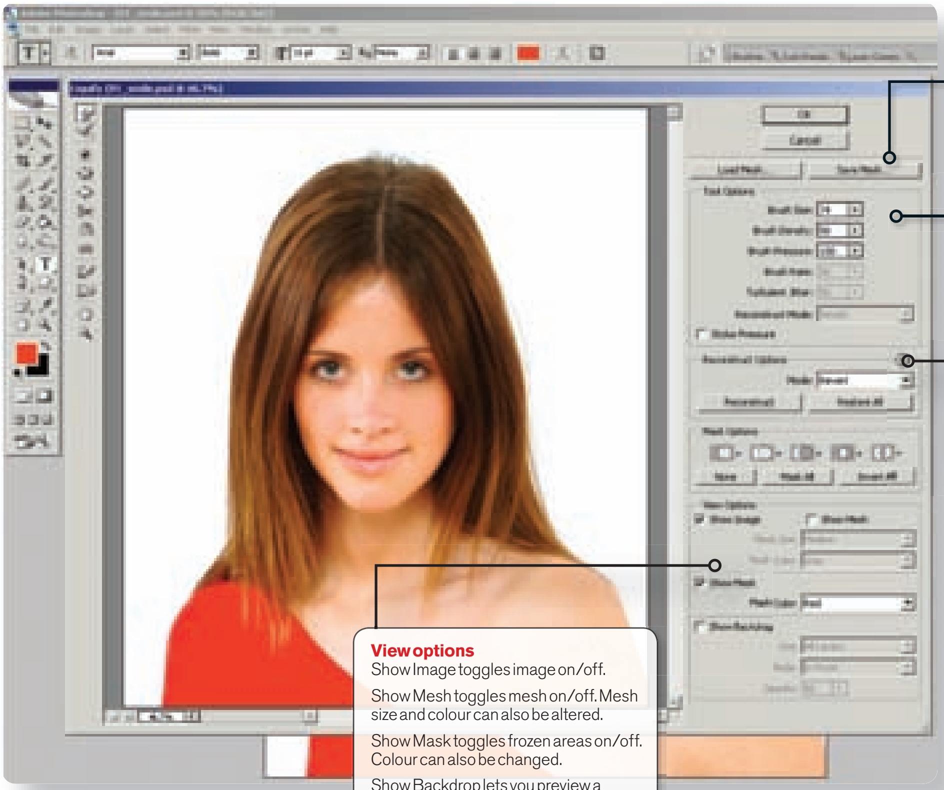


06 Sad face In this example the edges of the mouth are pulled downwards using the Warp tool (W). The base of the eyes is pushed upwards and the edges are pulled down to create a droopy, sad face. Use the square bracket keys to change the diameter of the brush to distort larger and smaller details.

Know your options

What choices does the Liquify filter give you?

You'll be able to get so much more from this filter if you know exactly what the tools do, so take a good look at our annotated diagram



Load / Save Mesh You can load and save mesh distorts here. This is useful if you want to carry out the same adjustments on another image.

Tool options Brush Size, Density and Pressure are universal settings for all the tools on the left. Brush Rate and Turbulence Jitter are available for selected tools. Jitter introduces randomness to the Turbulence tool. Stylus Pressure is an option when using a graphics pen and tablet.

Reconstruction options Reconstruct will revert back to the undistorted image but preserve any frozen areas applied by the Freeze tool. Restore All is a one-click revert option and ignores frozen areas. Further options that come into play after creating frozen areas are Rigid – a one-click restoration – and Stiff, Smooth and Loose, which provide various smoothness transitions between unfrozen and frozen areas when

View options Show Image toggles image on/off.

Show Mesh toggles mesh on/off. Mesh size and colour can also be altered.

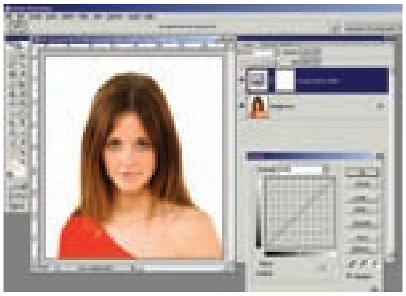
Show Mask toggles frozen areas on/off. Colour can also be changed.

Show Backdrop lets you preview a distortion against a background layer.

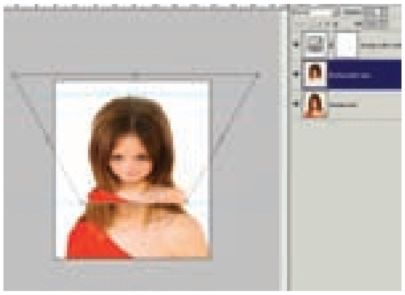
TIP | IF YOU'RE AN ELEMENTS USER, TRY THE HEALING BRUSH TOOL WHENEVER WE USE LAYER MASKS. THIS WILL LET YOU BLEND DIFFERENT AREAS INTO EACH OTHER

HAVE SOME FUN!

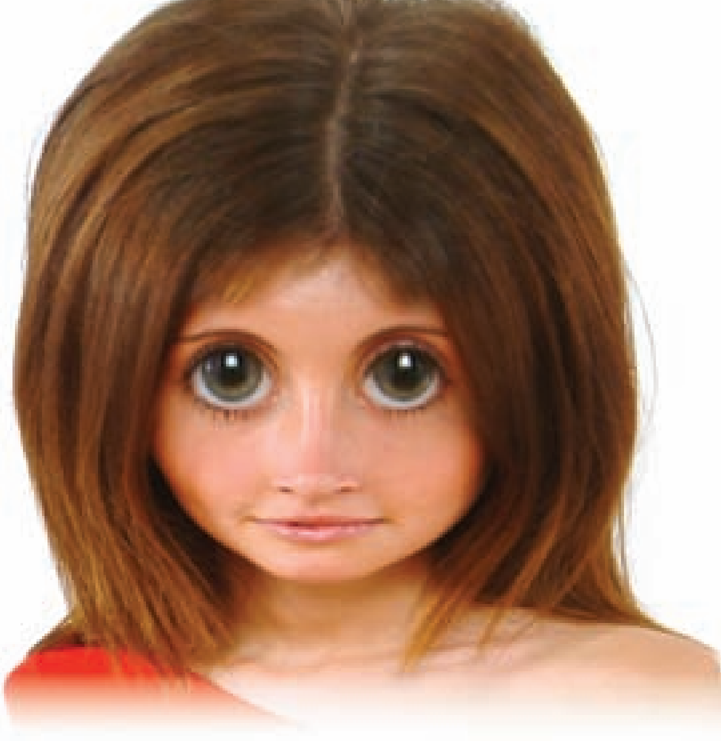
Turn photos into caricatures

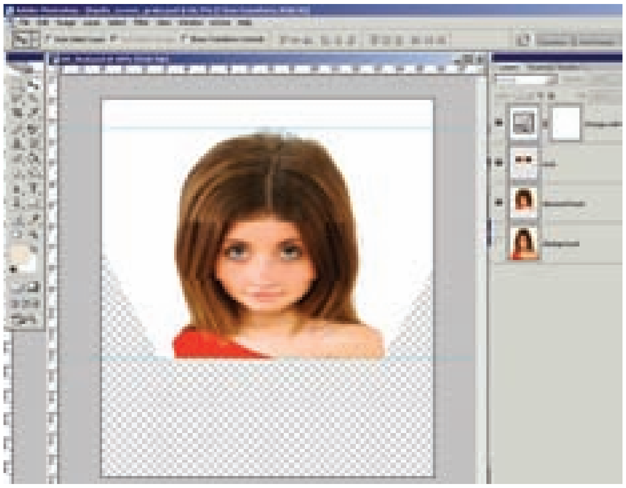


07 **Creating a cartoon face** Before we jump into the Liquify filter, we're going to make a few other adjustments to improve the image and alter the perspective for added effect. Let's colour fix the wall to a pure white. Go to Layer>New Adjustment Layer>Curves, select the white Eyedropper tool in the Curves dialog box and click on the wall in the image. You could also use Levels.

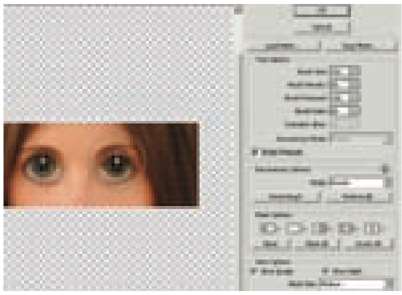


08 **Distorting the head** Now we can exaggerate the head; press Ctrl/Apple+T to enter Free Transform. Distort the corners by holding down Ctrl/Apple and drag the bottom right corner up and inwards. Repeat this step with the bottom left corner. The top left and right corners need pulling horizontally outwards. You should now have a distorted image.

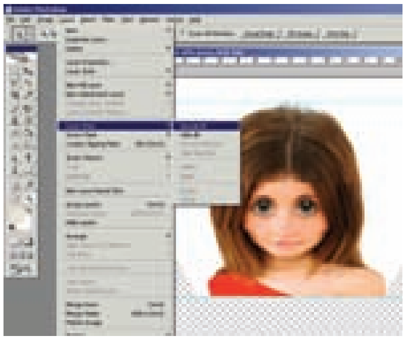




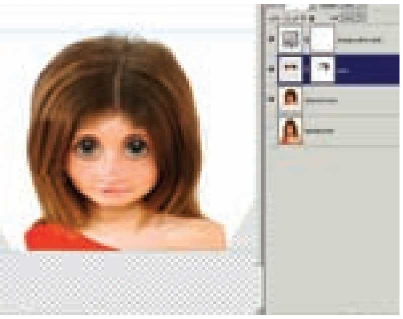
09 **Exaggerate eyes** Now it is time to exaggerate the eyes. Select the original background layer, pick the Rectangular Marquee tool (M) and draw a selection around the eyes. Press Ctrl/Apple+J to copy it to a new layer. Drag the Eyes layer above the distorted Head layer in the background.



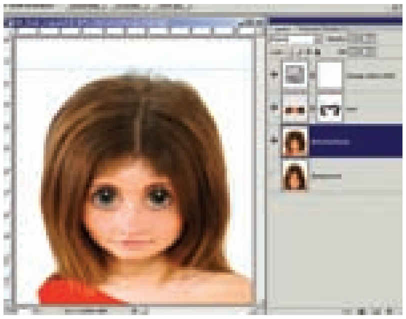
10 **Liquify eyes** Select the Eyes layer and go to Filter>Liquify. Choose the Zoom tool (Z) on the left and zoom in so the eyes almost fill the screen. Now select the Bloat tool (B) and choose a brush size of 152. Enlarge the eyes to make them bulging and cartoon-like – just hold down on the mouse and they will balloon up. If you hold down the Alt/Option key it will shrink the eyes. Hit OK.



11 **Create a layer mask** With the Eyes layer selected, go to Layer>Layer Mask>Reveal All. This will add a layer mask. Click on the white box to select it and choose the Brush tool in the main Tools palette. Set the foreground to black, and press D to default to black.



12 **Blend the eyes with the face** Carefully paint around the edges of the eyes to blend with the layer underneath. If you make a mistake, press X to paint in white and bring the mask back in. You can change the opacity of the brush at the top of the Tools palette should you want to make the blending more subtle.



13 **Finishing off** After blending, use the Crop tool (C) to crop, then Layer>Flatten Image, and there you have it – a cartoon-like character! You can take this further by making more adjustments to the nose, hair and mouth within the Liquify filter or apply a Sketch filter for a real caricature effect!

Tip

Show backdrop to compare with the original

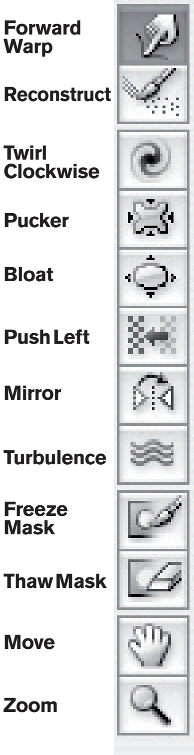
If you want to create a before and after comparison, simply duplicate the layer you want to distort (Ctrl/Apple + J). Tick the Show Backdrop checkbox, then set the mode to Behind. The default is 100% opacity, so reduce the opacity so you can see the unaltered original version underneath. Now you can compare your changes with the original on the fly.

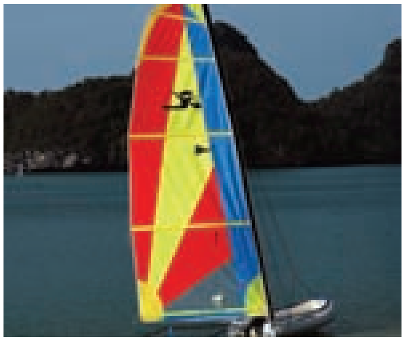
WHAT LIQUIFY CAN DO FOR YOU

At a loss as to what's going on in the Liquify interface? Here's a look at what all the tools do…

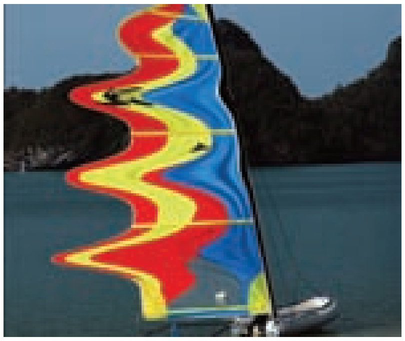
Unless you're a power Liquify user, focus on the toolbar on the left of the interface. This is where you decide how the image will be twisted, puckered, bloated and distorted. Other settings worth noting are the Brush Pressure slider, which alters how fast a distortion is made (low pressure means slow changes), and the Brush Rate setting which alters the speed of a distortion when a tool is applied in a stationary position (just holding the mouse down). You can also apply masks to the image in the interface (referred to as 'freezing'), which lets you specify which areas are affected by the filter. But first you need to know what each tool does…

The Liquify toolbar

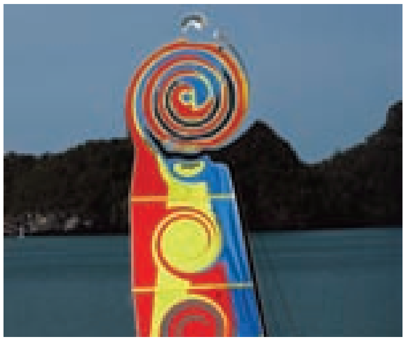

Forward Warp
Reconstruct
Twirl Clockwise
Pucker
Bloat
Push Left
Mirror
Turbulence
Freeze Mask
Thaw Mask
Move
Zoom



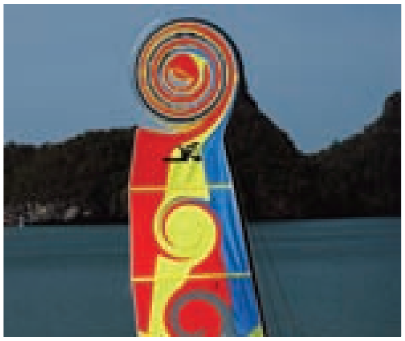
Original image



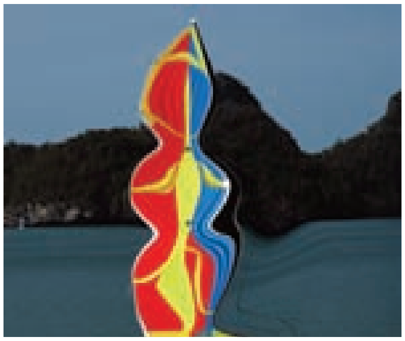
Forward Warp



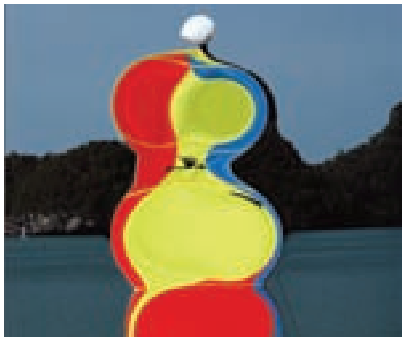
Twirl Clockwise



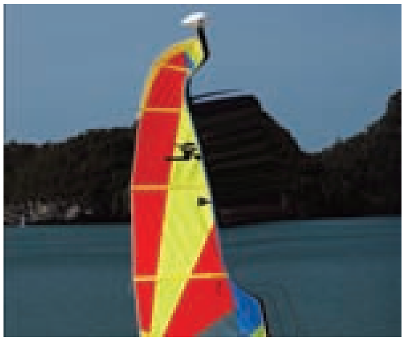
Twirl Anti-clockwise (hold down Alt/



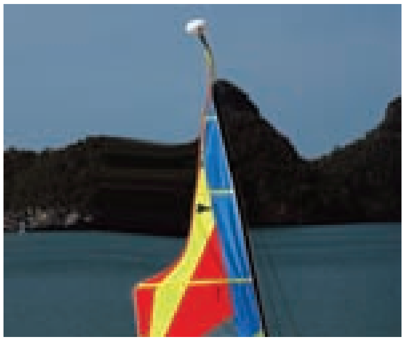
Pucker



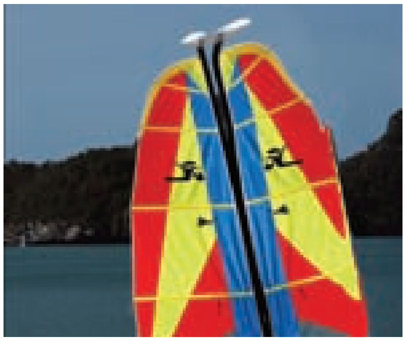
Bloat



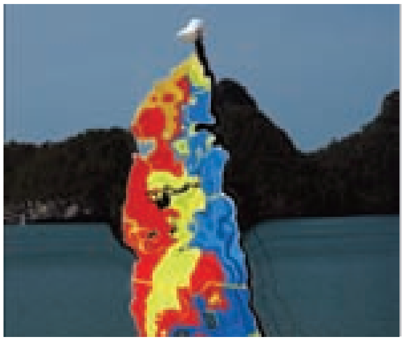
Push Left



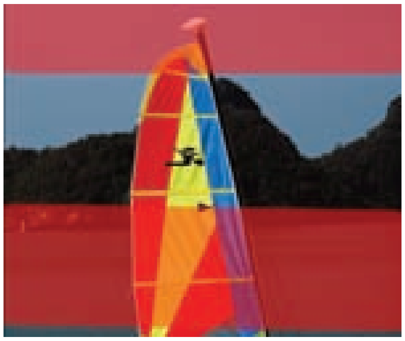
Push Right (hold down Alt/Option)



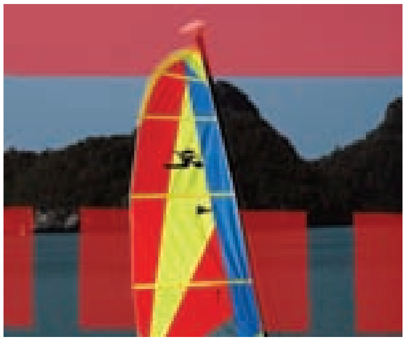
Mirror



Turbulence



Freeze Mask



Thaw Mask

eMag™

FOCUS ON FILTERS

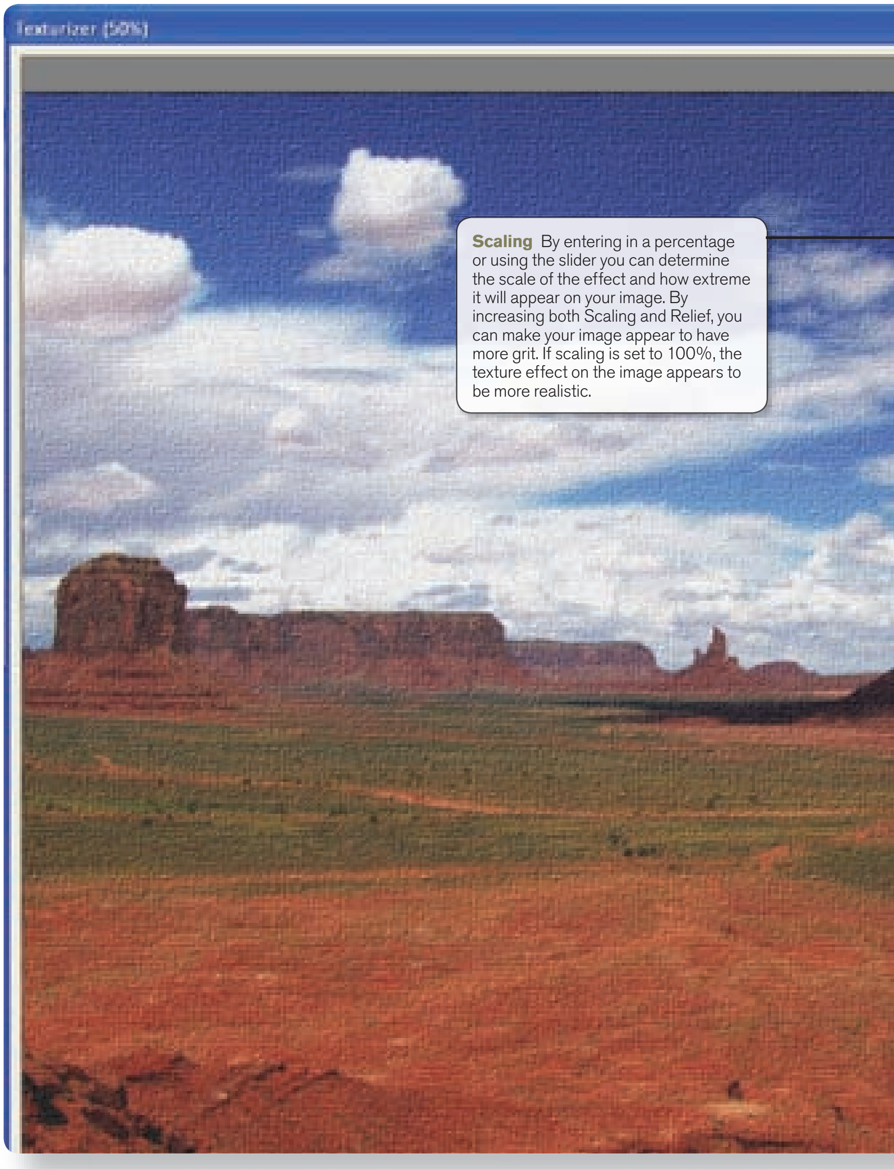
Texture filters

Achieve a hand-crafted effect across your images using the Texture filter set…

The perfect way to add a tactile quality to the surface of your images is by using the filters in the Texture set. Most of these create the illusion that the image has been applied to an uneven surface, but some have a different result – such as the Stained Glass filter which transforms the image into coloured polygon shapes.

The Texture filters enable you to achieve a vast range of effects that if applied correctly, can make your images look as though they sit on a textured surface. The Canvas and Sandstone options of the Texturizer filter are the staple of any digital artist, because they emulate the look or 'real' canvas or paper and add a beautiful quality to an image. The Texturizer filter enables you to not only use preset textures but also produce personalised effects by loading Photoshop files that will act as a texture map. You have the option to scale the pattern up or down or even create a subtle or dramatic surface texture by tailoring the effects of your filter to suit.

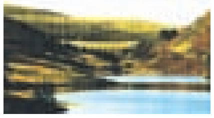
To further tailor the effect of the filters, marry them up with other filters. For example, the Stained Glass filter can be accentuated with the addition of a Gaussian blur, casting a dreamy haze over the image. The key with the Texture set is to play with the settings and experiment by applying them to different layers. Then before you know it, your flat digital image will take on a feeling of dimension.



Scaling By entering in a percentage or using the slider you can determine the scale of the effect and how extreme it will appear on your image. By increasing both Scaling and Relief, you can make your image appear to have more grit. If scaling is set to 100%, the texture effect on the image appears to be more realistic.

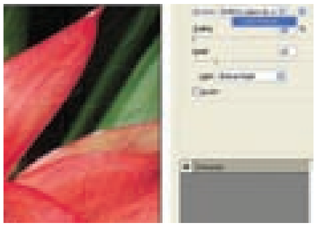
Grain
Ten different effects

This filter is meant to simulate the effect of high-speed film. There are 10 grain types that can be produced – each with a very different result. The extremity of the effect is controlled using the Intensity slider, with the Contrast slider determining the contrast of the whole image. Interesting effects can be achieved by applying one type of grain filter to one layer, and then another to a duplicate layer and changing the blending mode to Linear Dodge – as we have done here – to create an attractive streaked effect.



Create your own textures
Apply customised texture maps

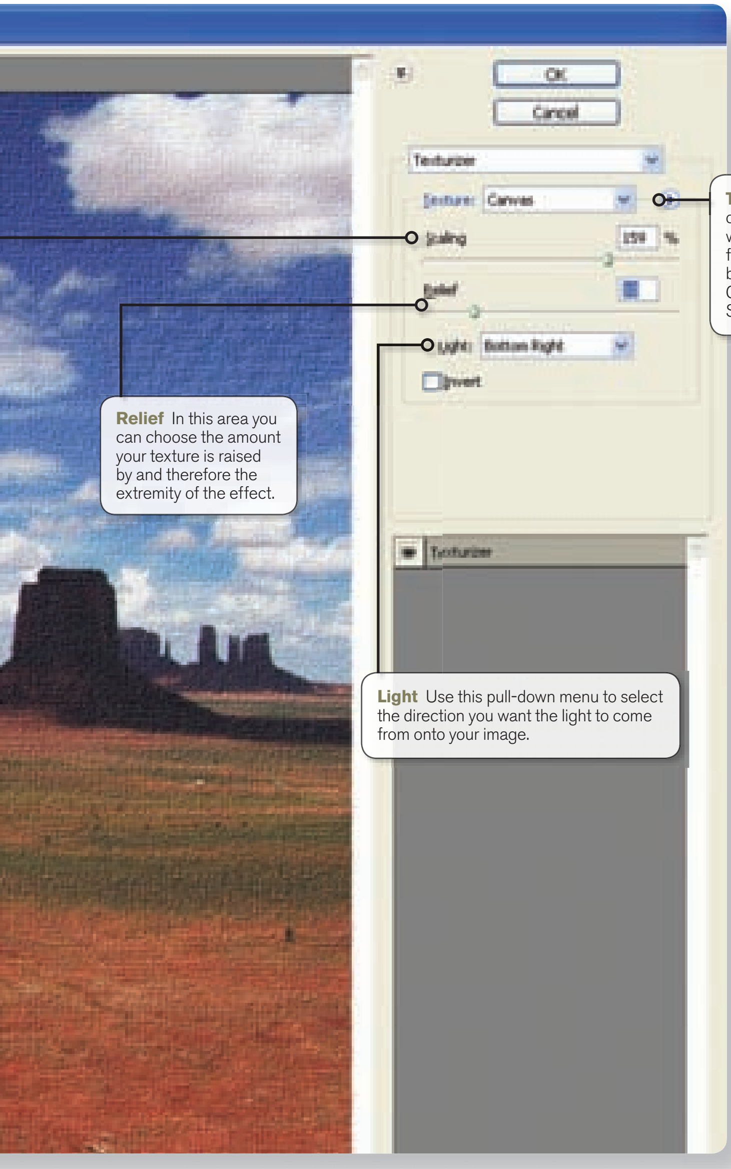
The Texturizer filter lets you apply predefined textures to images and create customised textures from .psd files. It has four preset textures: Brick, Burlap, Canvas and Sandstone. This filter doesn't alter the image but adds a texture to its surface. By clicking the arrow to the right of the Texture: field, you can load images to be applied across the image as a texture. The Scaling control can produce subtle or extreme effects; the amount of Relief can affect how dramatic the result is – if it's set to the max it replaces the image. If you're experimenting with loading the same image you're applying the texture to into the Texturizer filter, this is only effective if the scaling is lowered.



Mosaic Tiles
A really cracking effect

Mosaic Tiles creates a tiled effect. The edges are uneven but still give the impression the image is made of tiles. A range of effects can be created by copying layers and inverting them or even combining the effects of the filter with others from the Texture set. The Craquelure filter makes the image appear as if it's on a stone surface or wall. Instead of being produced on top of the image, each section breaks it up and distorts it realistically. The spacing, depth and brightness of the cracks can be adjusted.

NEXT ISSUE | SEE WHAT OPTIONS LURK IN THE OTHER FILTERS SET



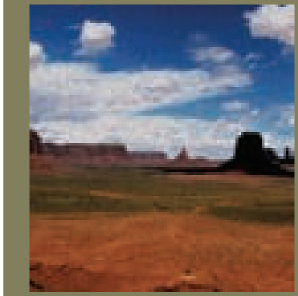
Texture There are a variety of texture options available when using this particular filter within the set. Choose between the textures of Canvas, Brick, Burlap and Sandstone for your image.

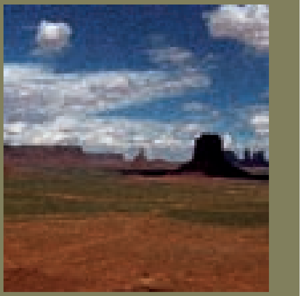
Relief In this area you can choose the amount your texture is raised by and therefore the extremity of the effect.

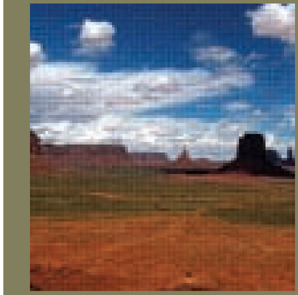
Light Use this pull-down menu to select the direction you want the light to come from onto your image.

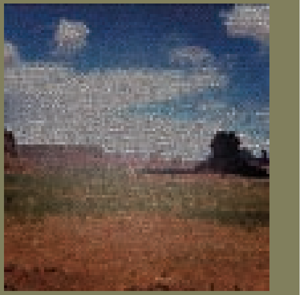
The Texture palette

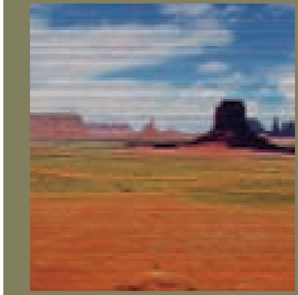
Add interest to the surface of your image with the Texture filters. Below you can clearly see the range of different effects that these filters can give you…

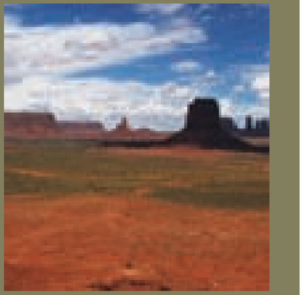

Grain


Craquelure


Mosaic Tiles


Stained Glass


Patchwork


Texturizer

Tip

Work with the light

A few of the Texture filters give you the option to set a light source. It's worth using this because you can get different results just by changing the direction of the light. It's especially good on the Canvas option in Texturizer.

Stained Glass

Create an image from coloured panels

The Stained Glass filter transforms your image into coloured polygons. The colours are merged together to form the shapes, and your foreground colour is used as the outline between shapes. The one limitation is the filter doesn't let you alter the shape used for the panels. Using the Light Intensity slider, you can also create the impression that light is being shone on the image in the centre. While you may not be able to fool anyone that the image is real stained glass, it can look good.

Patchwork

A slightly different effect from what you might expect

The title of this filter is a little deceptive, because the effect does not closely resemble an actual patchwork. The Patchwork filter only has two sliders to adjust, and so does not allow you to tailor its effect very extensively. These are however, all the settings that you need for this type of result. What happens is, the image is broken up into a number of squares, and the extremity of this filter is determined by adjusting the Square size. If you choose to use smaller squares the effect is less noticeable, resembling the original photograph more closely. Using the Relief function enables you to bring lighter areas forward, making them more prominent.

Simulate graduated colour photo filters

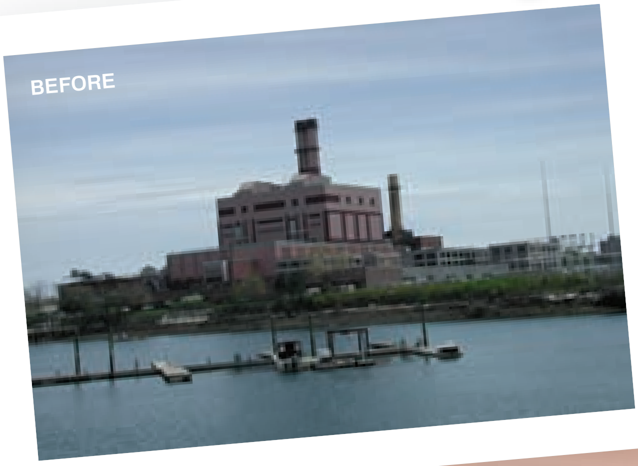
Create an adjustable graduated colour lens and apply it to a landscape photo without the cost and hassle of the real thing

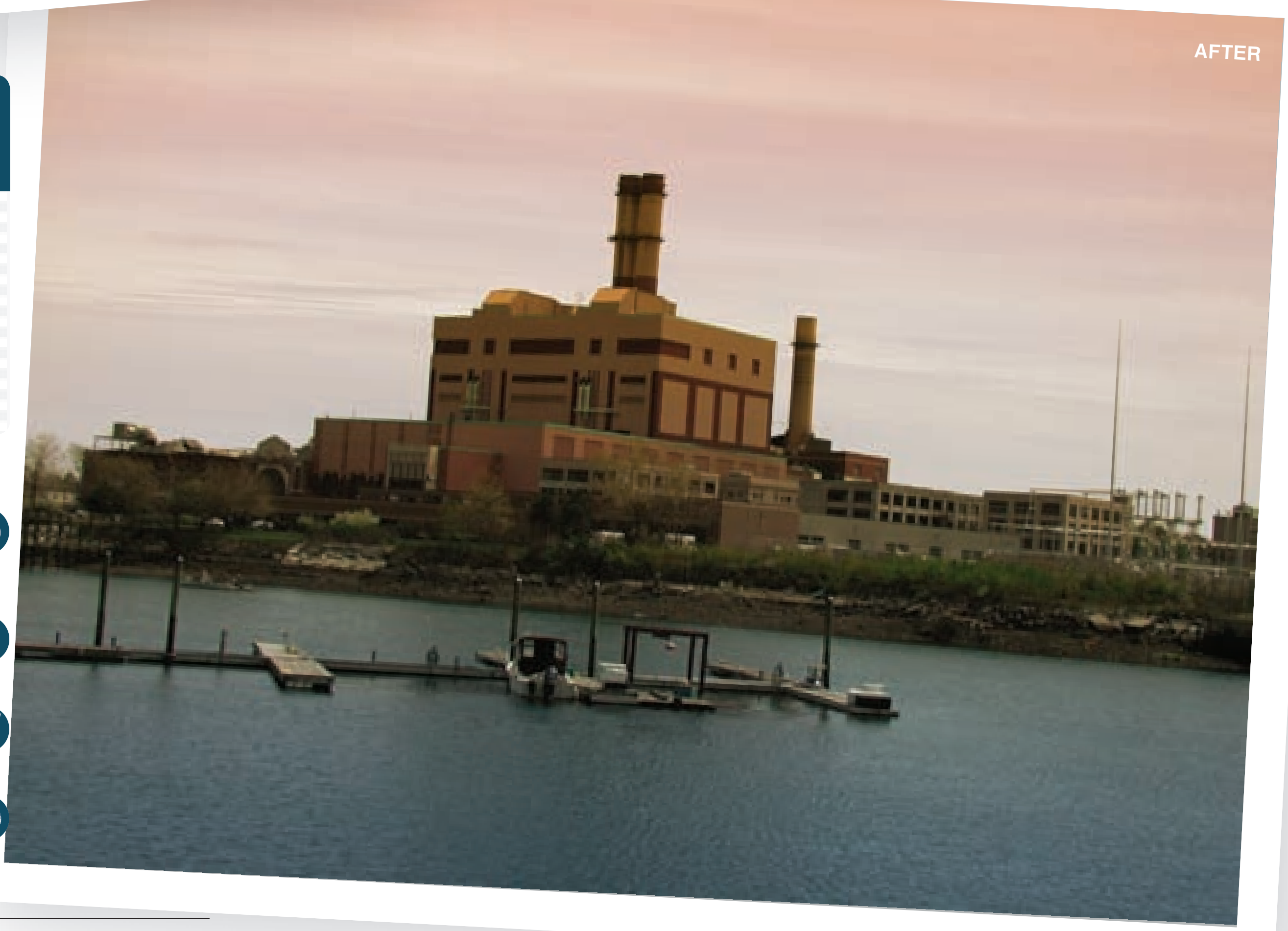
When first getting hooked on photography you think it's the coolest thing to toy with lenses. Then you're introduced to filters and find you can play with colour effects that can change at a whim. But filters cost money, and good ones aren't cheap. Plus, you have to take them with you when you shoot, and fiddle with them in the viewfinder.

Then Photoshop comes along and suddenly you have a fully stocked darkroom at your fingertips. You lose the will to sleep and caffeine becomes your best friend. You've hit the jackpot!

But here's the best thing about it. That digital darkroom gives you the ability to re-create most of those filters you once bought. In addition, you can custom create any colour gradient filter, tailoring it to suit your image. Your photographic tools have expanded and there's no limit. What's more, you can apply the filters to the image in any way you see fit. All with a few clicks of the mouse!

So let's get started and cut some filter glass…





KEY SKILLS COVERED
What you'll learn

- GRADIENT FILLS
- ADJUSTMENT LAYERS
- GRADIENT TOOLS
- LAYER MASKS

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 20 minutes

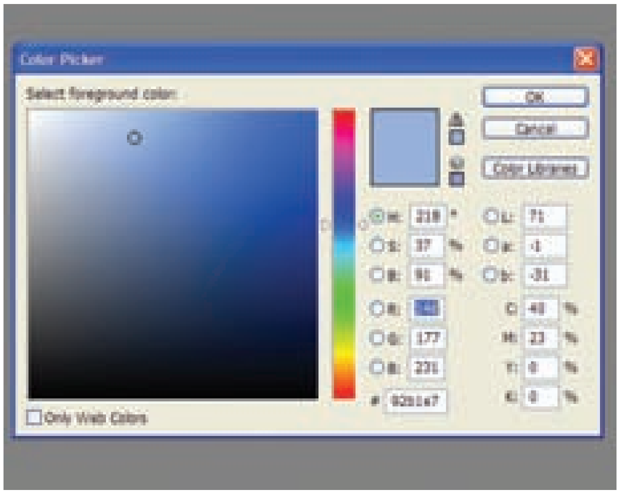
YOUR EXPERT
Robert Anselmi

ON THE CD
Starter file

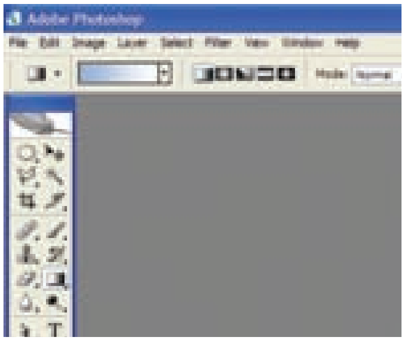
WORKS WITH | PHOTOSHOP 7 AND ABOVE

MAKE USE OF GRADIENTS

The basis for your filter

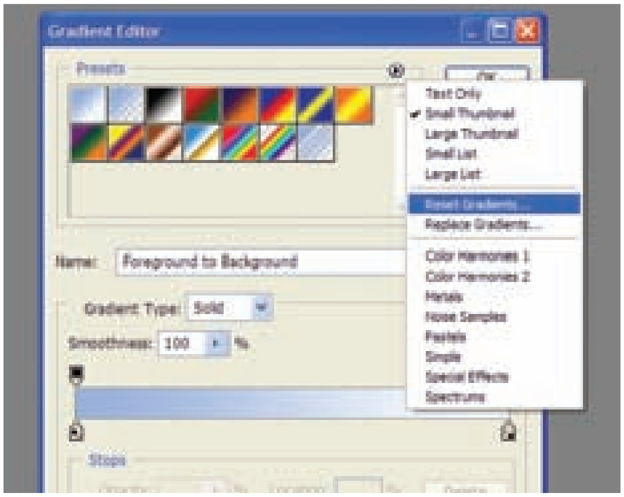

Color Picker
Select foreground color:
OK
Cancel
Color Libraries
Only Web Colors

01 Select the right filter colour While any colour can be used for your gradient, matching the right colour to the right scene makes your image more realistic. Orange will enhance a sunset. Mauve, violet and pink enhance a sunrise. Brown, yellow and green create wonderfully stormy skies. And blue is great for midday sky or seas. Start by selecting a sky-blue colour.


Adobe Photoshop
File Edit Image Layer Select Filter View Window Help

02 Access the Gradient tool Click the Gradient tool (G) in the Photoshop Toolbox. The Options bar changes to reveal a gradient preview along the left side. Make sure the Linear Gradient is selected to the right of the gradient preview. This is the default gradient type.

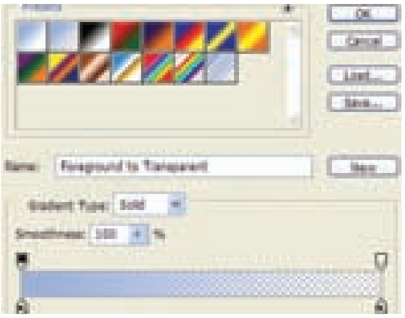
03 Access the Gradient Editor dialog Click the gradient preview to access the Gradient Editor dialog. Make sure the default gradient list is displayed. If you have added or deleted any gradients in the Gradient Editor, you can reset them by clicking on the menu arrow at the top right corner of the dialog and selecting Reset Gradients.


Gradient Editor
Presets
OK
Text Only
Small Thumbnail
Large Thumbnail
Small List
Large List
Reset Gradients...
Replace Gradients...
Color Harmonies 1
Color Harmonies 2
Metals
Noise Samples
Pastels
Simple
Special Effects
Spectrums
Stops

Name: Foreground to Background

Gradient Type: Solid

Smoothness: 100 %

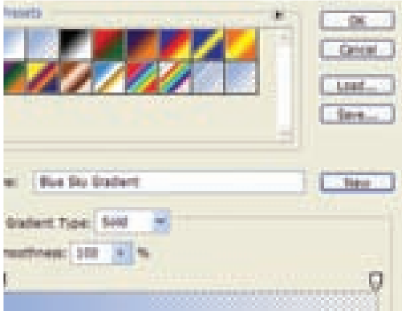

OK
Cancel
Load...
Save...
New

Name: Foreground to Transparent

Gradient Type: Solid

Smoothness: 100 %

04 Select the Foreground to Transparent gradient Select the Foreground to Transparent gradient from the list. This is the second one in the default gradient list. This gradient picks up the foreground colour you previously selected and automatically adds transparency into the mix.

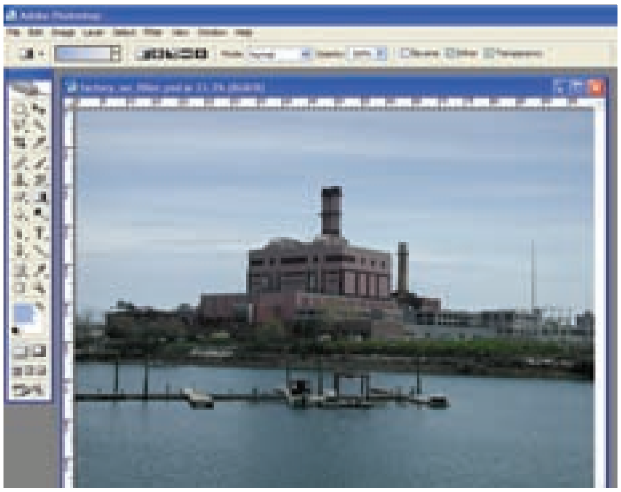

Presets
OK
Cancel
Load...
Save...
New

Name: Blue Sky Gradient

Gradient Type: Solid

Smoothness: 100 %

05 Name the gradient and save Enter a name for your gradient – for example, Blue Sky Gradient. Now click the New button to the right of the Name field. Your gradient is added to the end of the gradient list. Next, click the Save button to save the entire gradient list. It's always good practice to save your presets in case disaster strikes.


Adobe Photoshop

06 Find a suitable image Click the OK button to close the Gradient Editor. Since graduated filters work best on landscape or seascape images, try getting out and shooting a few images of distant vistas. Then open one of these photos in Photoshop.

Expert Tip

Clear your mind of transparency!

There's nothing stopping you from kicking the transparency out in favour of an additional colour. One of our favourite combinations has always been a dark-blue/gold-yellow gradient. The blue accentuates the sky, leaving the golden tones to work magic on the landscape below. To re-create this filter, select blue for your foreground colour and yellow for the background colour. Then select the Foreground to Background gradient from the Gradient Editor dialog (the first in the list). Apply the gradient to your image from top to bottom.

Web Resources

The real thing

Graduated filters come in all shapes and sizes. Cokin filters (**www.cokin.com**) offers a very flexible and interchangeable system; a great place to start. Tiffen (**www.tiffen.com**) also produces very good filters at affordable prices, though they tend to be a bit less flexible. Singh-Ray filters (**www.singh-ray.com**) are for the serious photographer – some of the best filters on the market.

Tool School

The Editor

At the bottom of the Gradient Editor is a visual representation of your gradient. The swatches ('stops') below affect colours; those above affect transparency. Click above or below to add stops. Click a stop to select/edit it; drag it from the bar to remove it. Hold Alt/Option and drag a stop across the bar to copy it. To delete a gradient from the Editor, hold Alt/Option and hover over it in the list. Click the gradient. Beware! There's no undo for this action.

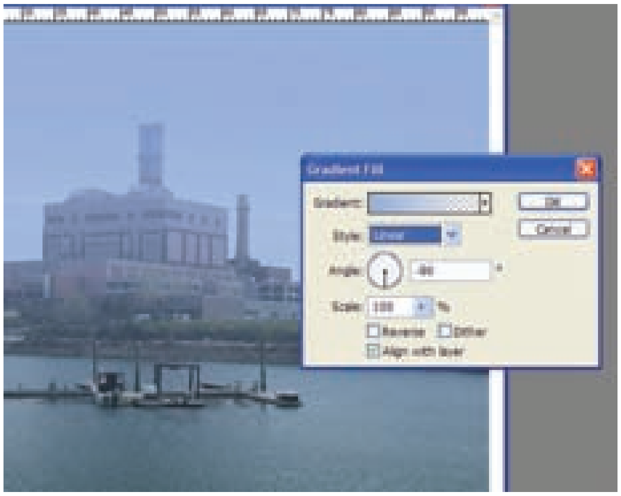
Web Resources

If you have a hunger for gradients…

If you're looking for more places to obtain gradients, you'll find a series of PS Grad Filter gradients on the CD, which you can try out on your own images. Another great resource is the Adobe Studio Exchange (**http://share.studio.adobe.com/axBrowseProduct.asp?p=2**) where you can find an abundance of presets to whet your appetite. Last but not least, you can visit this author's site at **www.chainstyle.com** where you'll find some additional gradients and other goodies.

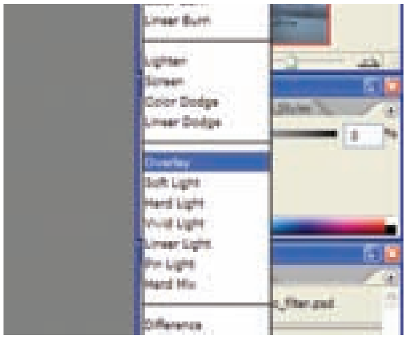
ADDING THE GRADIENT TO THE IMAGE

Merge for filter harmony



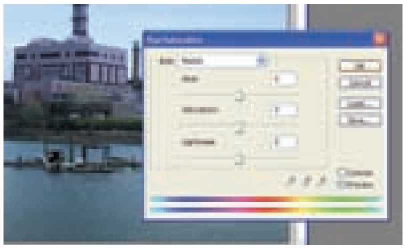
07 Create a Gradient adjustment layer

Click the Create New Fill or Adjustment Layer icon at the bottom of the Layers palette and select Gradient. Be careful not to confuse this adjustment layer with the Gradient Map adjustment layer. Change the angle to -90 and click OK.



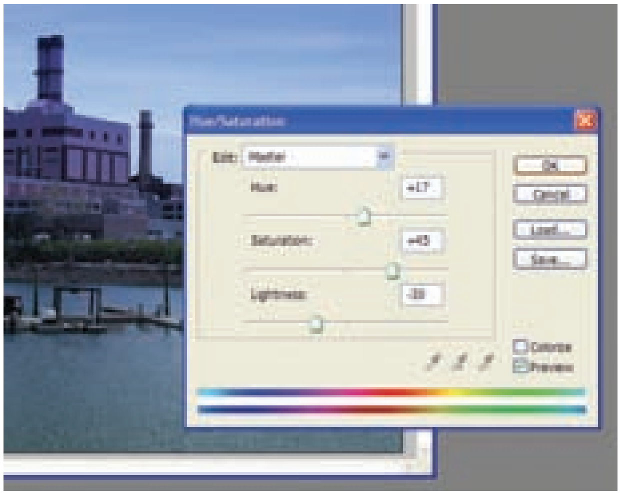
08 Change the blending mode of the adjustment layer

Change the blending mode of the Gradient adjustment layer to Overlay. This blends the filter with the underlying image, and also slightly underexposes the image in the non-transparent filter areas – the sky in this case.



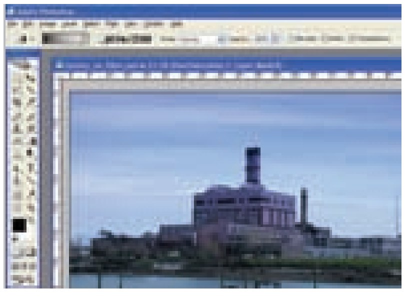
09 Add a Hue/Saturation adjustment layer.

Click the Create New Fill or Adjustment Layer icon at the bottom of the Layers palette again, and select Hue/Saturation. Click OK without making any adjustments. Hover your mouse between the Hue/Saturation and Gradient adjustment layers and Alt/Option-click when the mouse cursor changes to the Group symbol. This groups the Hue/Saturation layer with the Gradient adjustment layer below.



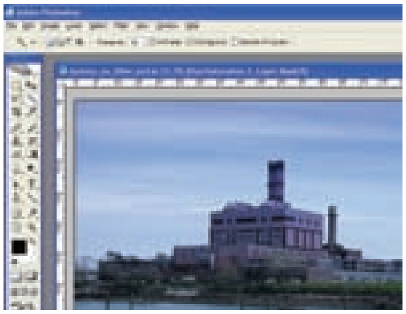
10 Fine-tune your colour adjustments

By first grouping the Hue/Saturation adjustment layer, you can fine-tune the colour and watch the changes affect the Gradient adjustment layer in isolation. Double-click the Hue/Saturation adjustment layer thumbnail to open the dialog, and edit the Hue, Saturation and Lightness sliders to taste. Be careful not to overdo the effect.



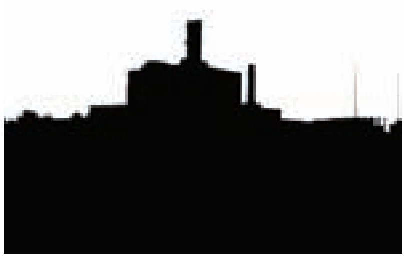
11 Correct for exposure

If you moved the Lightness slider to the left, the image becomes darker. To compensate, select the Hue/Saturation Layer Mask thumbnail. Press the D and X keys sequentially. This resets and switches the foreground/background colours. Hold the Shift key down, and with the Gradient tool still selected, click and drag from the bottom to the top of the image.



12 Localise your gradient filter

Select the Magic Wand tool (W) and set Tolerance to 30, with both the Anti-Alias and Contiguous options checked. Select the image layer and click in an area of the sky. Then, holding your Shift key down to add to the selection, click a few more times until the entire sky is selected.

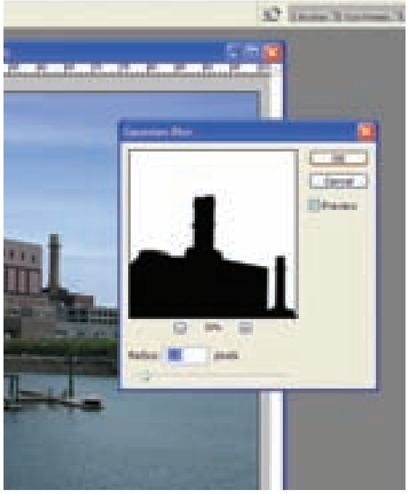


13 Mask everything except the sky

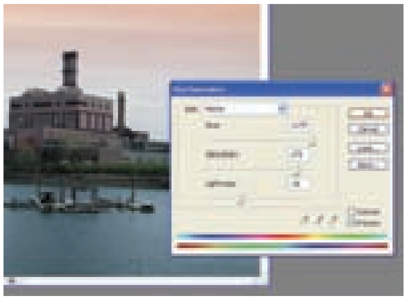
Invert the selection (Ctrl/Apple+ Shift+I). Now click the Layer Mask thumbnail on the Gradient adjustment layer, and with black still selected as your foreground colour, fill the selection with it (Alt/Option+Backspace). Now the gradient adjustment only affects the sky. Try doing that with a traditional graduated filter!

OTHER EFFECTS

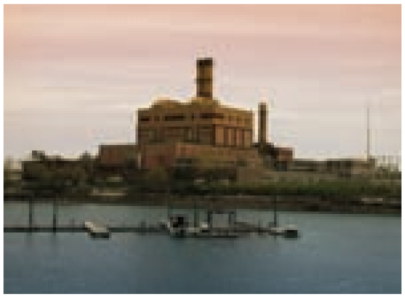
Different colours give different effects



14 Soften the edges of the mask Press Ctrl/Apple+D to deselect the landscape. With the Layer Mask thumbnail on the Gradient adjustment layer still selected, go to Filter>Blur>Gaussian Blur. Depending on the resolution of your image, enter a small number between .5 and 5 for the Radius. We chose 1.5. Click OK to apply your changes.



15 Change the time of day The beauty of this technique is that you can change the mood of your scene by entering the Hue/Saturation adjustment layer at any point in time, and adjusting the Color palette. Here, the blue sky enhancement is turned into an afternoon sunset. All these adjustments are non-destructive to the original image.



16 Final touches to the sunset To quickly view the scene without any mask adjustments, Shift-click the Mask thumbnails. This toggles them off. Here, both masks are turned off. As a final step, the image layer is duplicated and the sky deleted. Finally, the blend mode is changed to Linear Burn at 25% opacity. This adds to the realism of the sunset.

Photoshop vs traditional filters

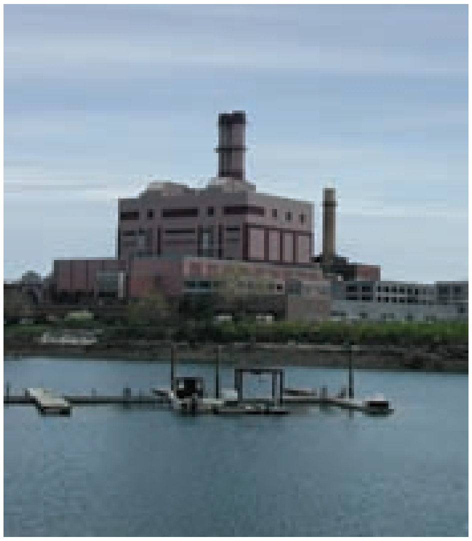
Photoshop is very handy when you want to create a filter effect, but how does it compare to the real thing?

Graduated colour filters are mainly used to enhance sunsets and landscape images, or for artistic effects. These filters are composed of a single sheet of glass, plastic or gel that's half colour, gradually shifting to clear transparency. The result in front of a camera is an image with a gradual shift between a colour overlay and the underlying image. The fact that the shift is gradual provides a more natural look to the image. You can buy these filters with varying degrees of transition depending on your needs, but most graduated filters have very soft and smooth transitions.

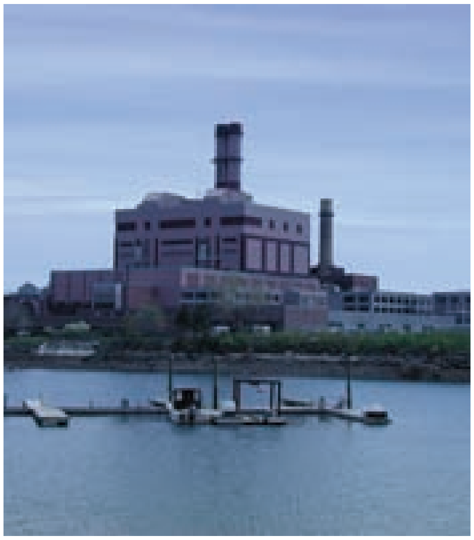
Graduated colour filters also affect the exposure of your image. Where the coloured part of the filter covers a scene, underexposure occurs (usually anywhere from half a stop to three stops). Where the area of the scene is covered by transparency, overexposure can occur. The amount of exposure difference between the two areas is dependent upon the light in the scene, the way the filter is used and the colour density of the filter.

Photographers also use special filters called 'Neutral Density Graduated filters', which are comprised of various densities of grey – not colour. This type of filter can correct an exposure difference in a scene. Think of a landscape image which is shot on a bright sunny day. The sky is blown out but the area below the horizon is a perfect exposure. The filter tricks the camera into underexposing the sky, while maintaining the integrity of the land below the horizon. The end result is a correctly exposed image. There are ways of handling Neutral Density filters in Photoshop, however, but that subject is beyond the scope of this tutorial.

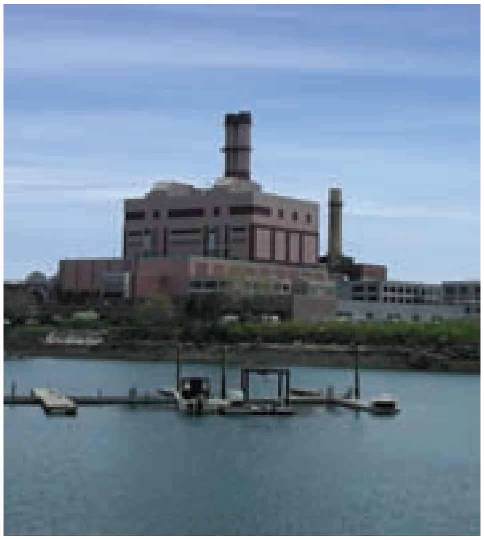
Without a filter



With Cokin Gradual B1 (122) filter



Filter created in Photoshop



Perfect the Cross Process effect

Give your images real impact with this dramatic film-like technique

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

Approximately 20 minutes

YOUR EXPERT

Zoe Mutter

ON THE CD

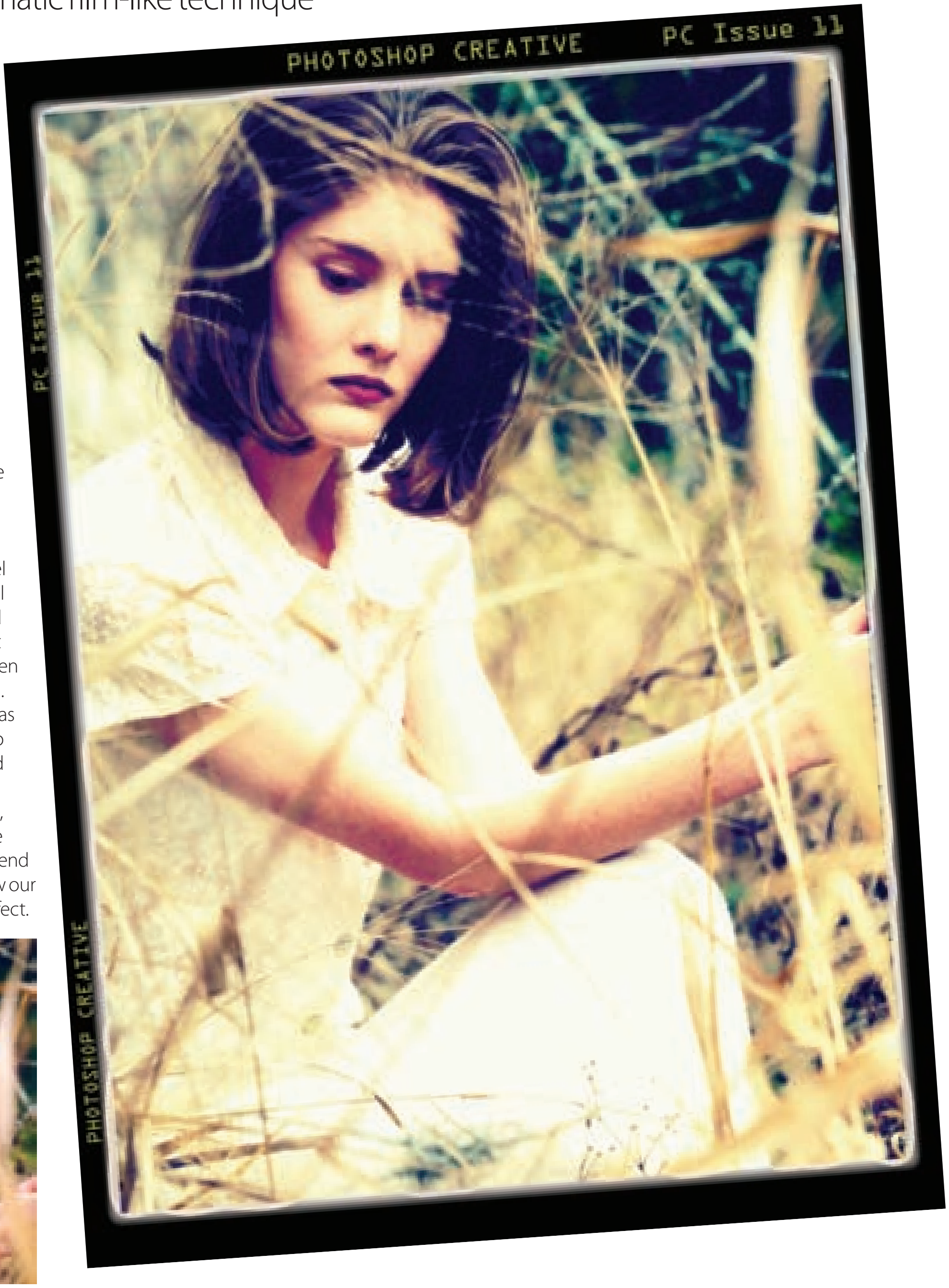
Starter image

To give your photos a special quality resembling high fashion shots, try using the Cross Process technique.

In traditional photography, the effect is created when negatives are processed using opposite chemicals. This gives the image increased saturation, darkens shadows and blows out highlights. The results can be random and tricky to control, which is why Photoshop is the easiest alternative way of creating the effect.

The process is most effective with images that have lots of colour variation and are evenly balanced. For example, if you use an underexposed image, the result will be even darker. If the image is overexposed, the image looks more blown out. However, you can use the Levels control to rectify images before applying the effect. The Curves adjustment we'll use lets you alter each individual channel in terms of its tones, and therefore a high level of control and variation is available. In the Red channel we've aimed to increase the contrast and make the shadows darker, and in the Green channel the midtones have been brightened.

Blending modes are integral to this effect, as is a lowered opacity yellow fill, adding a tint to the image. The effect may need to be tailored depending on the image it's applied to, but keep in mind you're aiming to create contrast, dynamic colour and a slight tint. You'll use the Curves control to add colour to the highlight end and take it away from the shadow end. Follow our steps and you'll create a classy and striking effect.



KEY SKILLS COVERED

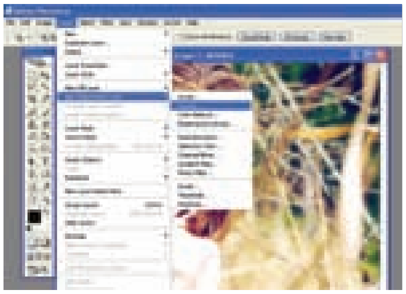
What you'll learn

CURVES
ADJUSTMENT LAYERS
CHANNELS
COLOR BALANCE
CREATE A PHOTO FRAME

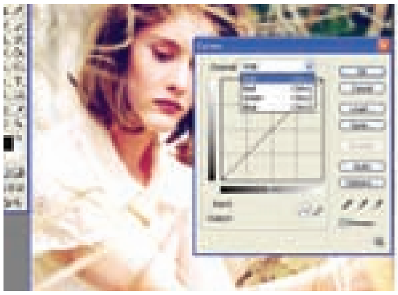
WORKS WITH | PHOTOSHOP CS AND ABOVE

CROSS IT OUT

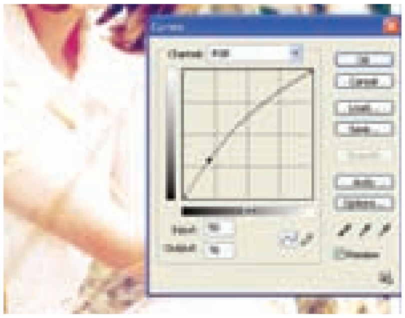
Adjustment layers are the key to this fashion-photography look



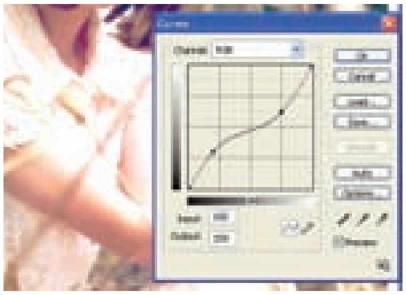
01 **Create a Curves adjustment layer** Open the image 'cross process before.jpg' from the disc. Choose Layer>New Adjustment Layer>Curves. Adjustment layers are useful as they are separate from your image, and by double-clicking their layer thumbnail you can go back and tweak the effect. It also means that your original image is not ruined if you make a mistake.



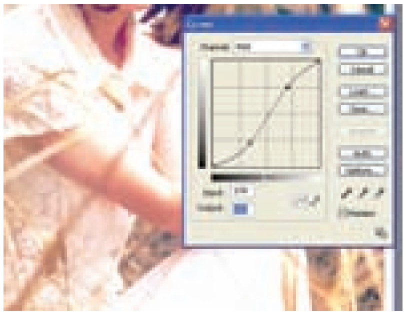
02 **Adjust the channels** Once the Curves dialog box opens you will see its main feature is a histogram. The drop-down menu at the top automatically displays the RGB channel. Click on this to choose the Red, Green or Blue channel. By clicking on the histogram you can add points and adjust the different tonal areas of your image in each channel.



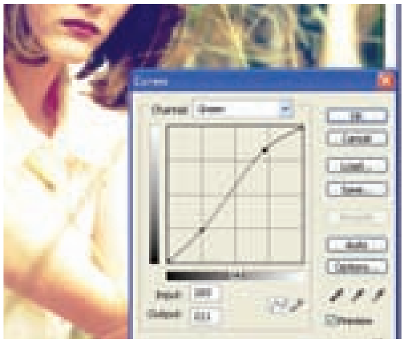
03 **Adding points** First adjust the RGB channel. You will already have a point at the bottom left of your graph with the values 0, 0. By clicking again along the line of the graph you will add another point. In the two boxes that appear below, enter the value 50 in the first and 76 in the second.



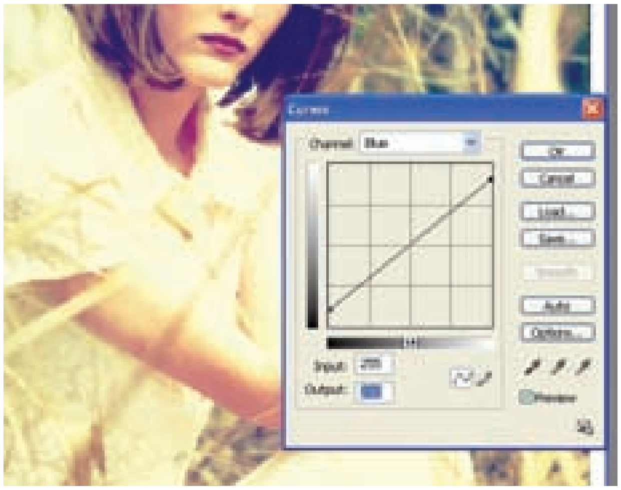
04 **Reduce dark and increase light** Click again to add another point and enter the values 192 and 159 in the two boxes. You will already have a point at the top right of the graph with the values 255, 255. What you are trying to do within the Curves adjustment is reduce the dark tones and increase the lighter ones to produce more extreme lighting.



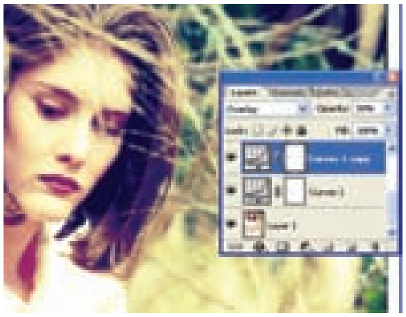
05 **Rearrange the Red** Move on to the Red channel and repeat the process but enter different numbers. Leave your points at the bottom left (0, 0) and top right (255, 255). Click on the graph to add a point and enter the values 88 and 56, and then add another point with the values 179 and 192.



06 **Change channel** Move to the Green channel by selecting it from the Channel drop-down menu. Click to add a point and enter the values 63 and 60. Leave the point at the bottom left (0, 0), but then click to add another point and enter the values 183 and 211 into the boxes.



07 **Into the blue** Select the Blue channel and move the bottom point to 0, 26 and the top right point to 255, 232. When working with Curves the left side of the histogram represents the shadows, the right side the highlights of that particular channel, and the middle area is where the midtones are altered.



08 **Blending experiments** Change this layer's blending mode to Color, right-click the adjustment layer and hit Duplicate Layer. Click the thumbnail of the new layer to make it active and change the blending mode to Overlay. Set Opacity to 50%. Experiment with the blending mode, as with some photos it can look effective set to Color.

Tool School

Enhance the image first

You may want to enhance your image using the Levels control first. This effect works best with images that are evenly balanced.

Picture resources

Finding good images

Thanks to Mike Slonecker for letting us use his image in this tutorial. See more of his photos on the stock.xchng site.

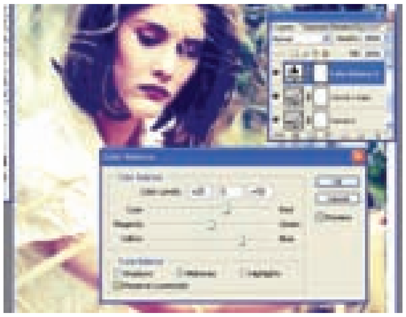
Tool School

Ready-made film frames

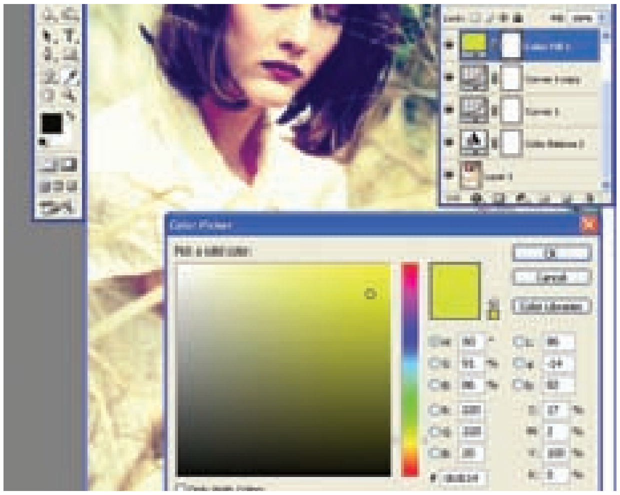
After applying the Cross Process effect, an alternative to creating the frame in Photoshop is to pay for and download the 21/4 Film Frame plug-in to produce photorealistic film frames. For more info visit the Auto FX site at **www.autofx.com**.

CREATING THE FRAME

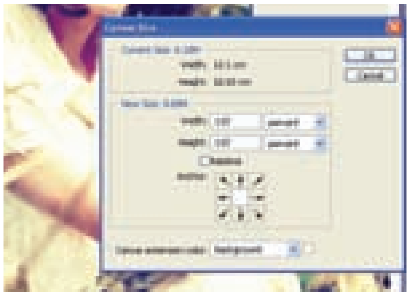
Add a film-like border to your image



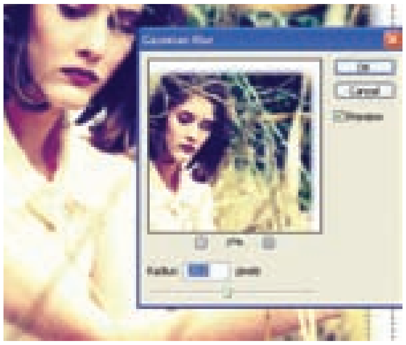
09 Midtone and shadow shifts Choose Layer>New Adjustment Layer>Color Balance. Click on the Shadows button and enter the values -70, -15 and +30 in the boxes at the top. Select the Midtones button and enter +25, 0 and +50 into the boxes at the top. Leave the Highlights set to 0, 0, 0.



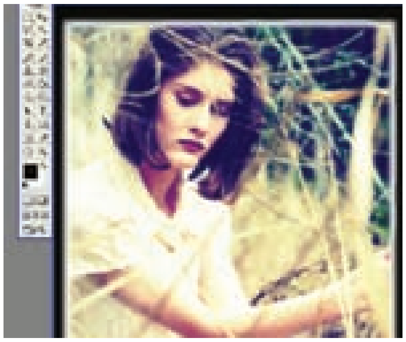
10 Tinting effect Choose Layer>New Adjustment Layer>Solid Color and enter the values 216, 242 and 20 into the boxes for Red, Green and Blue. Set Opacity for this layer to 5% for a faint yellow-greenish tint to be added to your image.



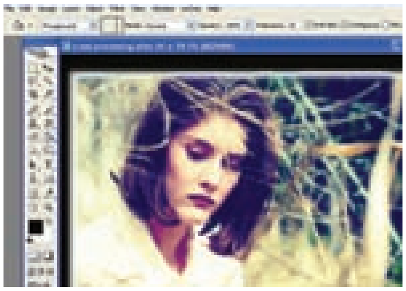
11 Increase the canvas Begin creating the frame by choosing Layer>Flatten Image to flatten all your layers into one. Set the background colour to white. Choose Image>Canvas Size. In the New Size section of the window change the pull-down menus to Percent and enter 110 in both the Width and Height boxes. Click OK for a white border to be created around your image.



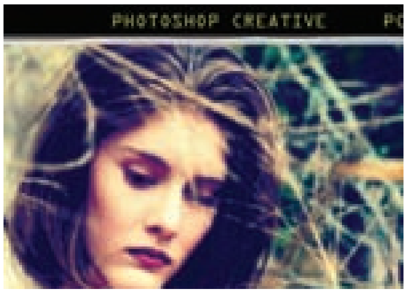
12 Edging effect Use the Rectangular Marquee to draw a selection marquee just inside your image. Choose Select>Inverse and then Filter>Blur>Gaussian Blur, and enter a value of about 19 or 20. This will add a faded edge effect to your photograph.



13 Fill in the black Use the Rectangular Marquee tool again to draw a box just outside this blurred edge, and choose Select>Inverse. Now choose the Paint Bucket tool and a black foreground colour. Click in this border area for it to be filled with black.



14 Realistic type Slides and film often have lettering around the edge of a black border. We chose to use the font OCR A Extended at a size of 12pt, but other suitable typefaces include Courier New and Orator Std. Select the Type tool and in the top Options panel double-click on the colour swatch and enter the values 200, 200 and 0 into the three boxes.



15 Customise and place your frame text Type your text across the top of the black border. Right-click on this layer and pick Duplicate Layer. Select Edit>Transform>Rotate 90 CCW to spin the text, and drag it with the Move tool to the left side of the black border. Choose Edit> Free Transform to rescale it. We added more space between the words to spread it along the edge.

Quick alternative

Downloadable actions

If the prospect of adjusting curves is daunting, there are a variety of downloadable Photoshop actions that create the Cross Process effect. Download and place them into the Photoshop Actions folder which is found in the Presets folder of your Photoshop Applications folder. In Photoshop, open your image and choose Window>Actions. You can then click on the arrow to the right of the window and choose Load Action to locate it. Some actions you may like to try include the Cross Process actions by Chainstyle Software (**www.chainstyle.com**) and the Process FX action by Red Paw Media (**www.redpawmedia.com/processfx.html**).

NEXT ISSUE | DISCOVER HOW TO EMULATE THE FISH EYE LENS EFFECT

eMag™

THE BIG TECHNIQUE

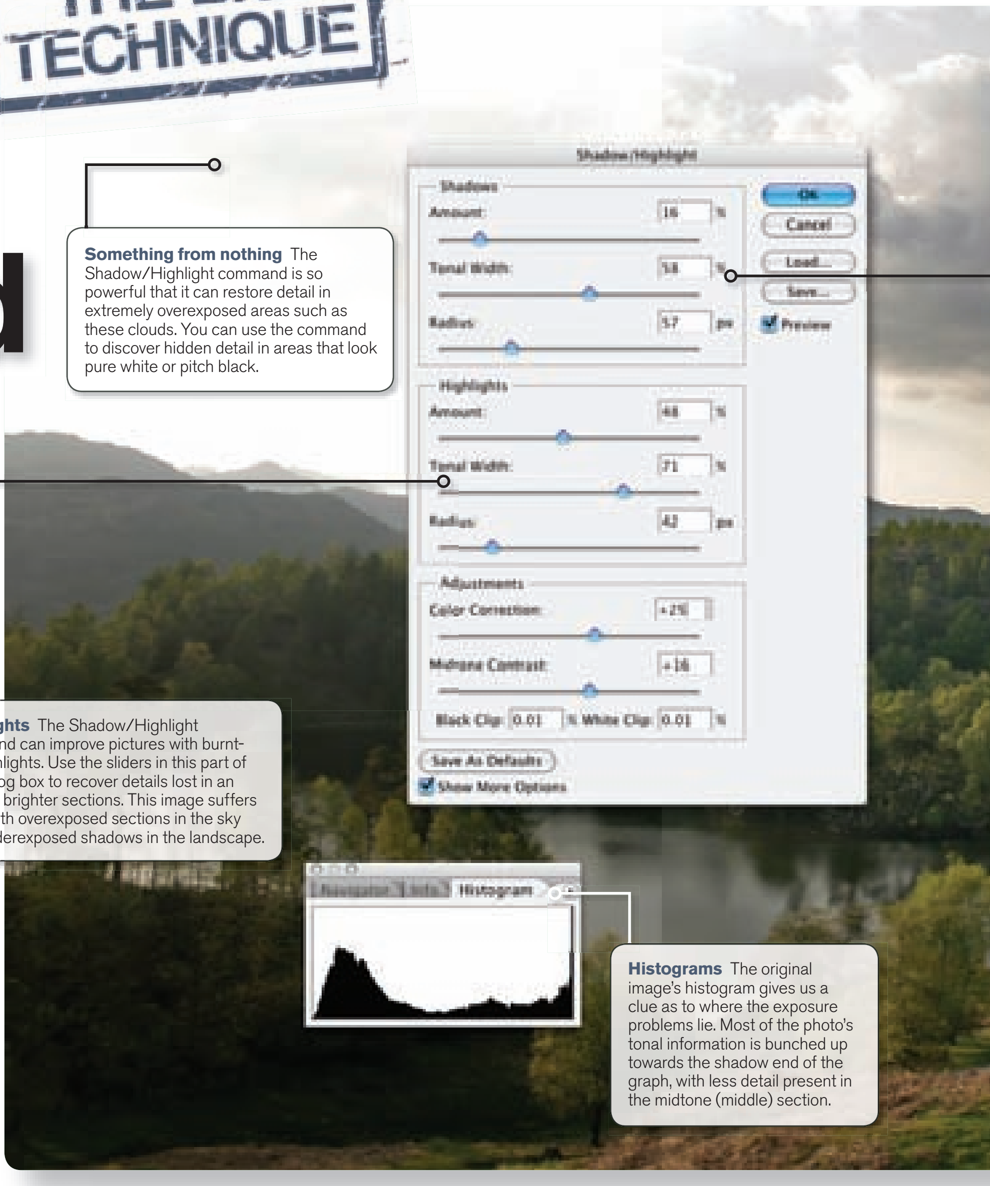
Shadow/ Highlight command

Restore details lost in shadows or hidden by highlights with this powerful image adjustment tool

When it comes to viewing scenes with a high contrast of light and shade (for example, a backlit subject), the human eye can't be beaten. Our pupils automatically adjust to let enough light enter our retinas so we can see detail in bright cloudscapes and darker landscapes.

The digital camera attempts to mimic the human eye, but often with less success. The camera automatically adjusts its iris to control the amount of light hitting its electronic retina – the CCD. But when faced with a bright sky the camera will narrow the aperture in its lens to get an exposure that will include detail in the highlights of the image. This causes darker elements to become underexposed, turning them into silhouettes in extreme cases. You could set the camera's aperture manually so the landscape is exposed correctly, but this will cause brighter highlights in the sky to become overexposed and lose detail.

Luckily, CS2's Shadow/Highlight command is powerful enough to restore detail to a shot's darkest and lightest pixels, and help you create a picture with a more balanced tonal range.



Shadows
Amount: 16 %
Tonal Width: 58 %
Radius: 57 px

Highlights
Amount: 46 %
Tonal Width: 71 %
Radius: 42 px

Adjustments
Color Correction: +25
Midtone Contrast: +16
Black Clip: 0.01 % White Clip: 0.01 %

☑ Preview
☑ Show More Options

Something from nothing The Shadow/Highlight command is so powerful that it can restore detail in extremely overexposed areas such as these clouds. You can use the command to discover hidden detail in areas that look pure white or pitch black.

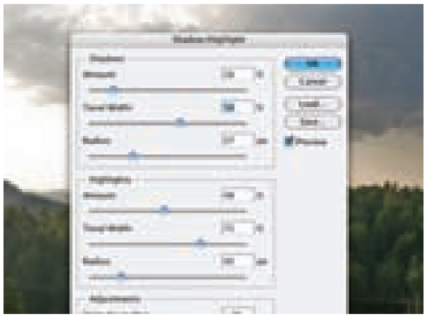
Highlights The Shadow/Highlight command can improve pictures with burnt-out highlights. Use the sliders in this part of the dialog box to recover details lost in an image's brighter sections. This image suffers from both overexposed sections in the sky and underexposed shadows in the landscape.

Histograms The original image's histogram gives us a clue as to where the exposure problems lie. Most of the photo's tonal information is bunched up towards the shadow end of the graph, with less detail present in the midtone (middle) section.

Tonal Width

Take control

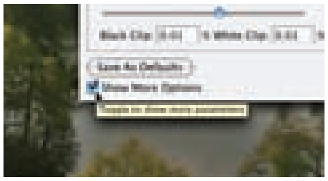
The Shadow/Highlight tool lets you target problem pixels without changing correctly exposed parts of an image. You can fine-tune how much of the tonal range will be affected with the Tonal Range slider. In the annotation above, the corrected image is on the right. The original consisted mainly of dark underexposed shadows, so we increased the Tonal Width of the Shadows section to 58%, then used a low value in the Amount slider to improve detail across a wider range of tones. To restore detail to midtones and highlights, we increased the Highlights Tonal Width to 71%.



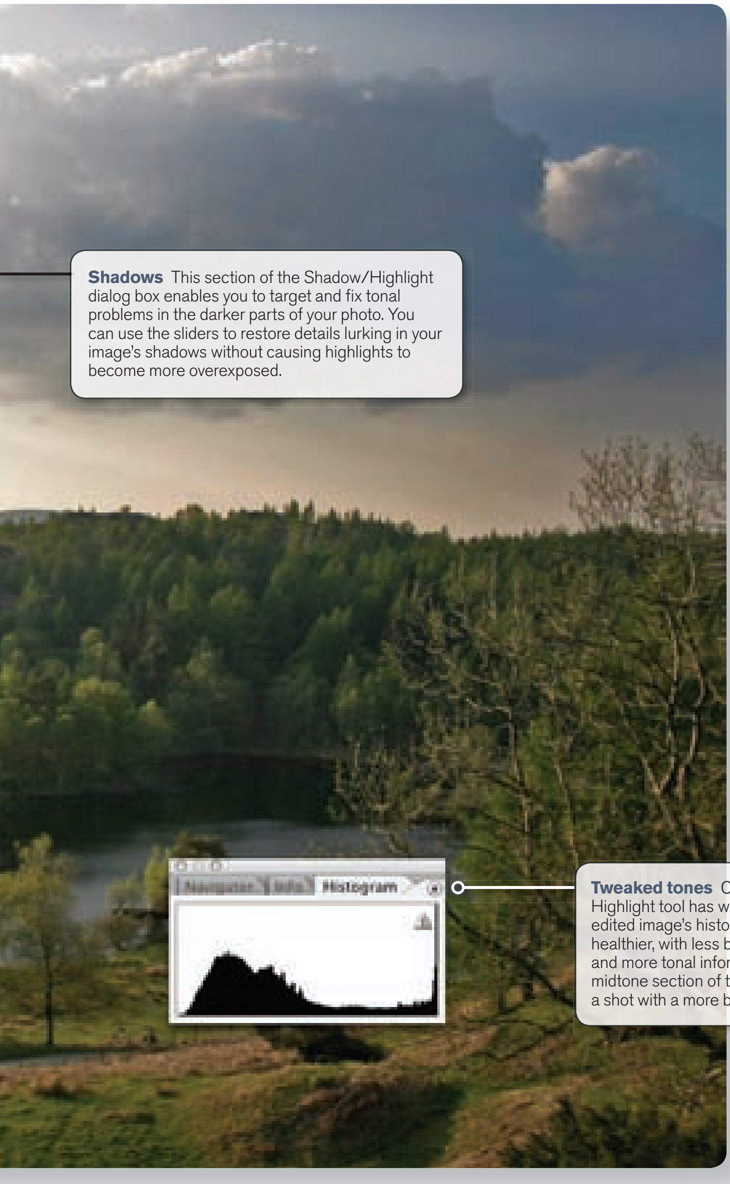
Midtones

Balancing tones

All images consist of pixels that occupy a range of shadows, midtones and highlights. Technically, the Shadow/Highlight command should be called the Shadow/Midtone/Highlight command, though we realise this is a bit of a mouthful and can understand why Adobe gave it an abridged moniker! By default the Shadow/Highlight dialog box shows a simplified version of the tool, containing two sliders to help you alter the picture's shadows and highlights. By ticking the Show More Options box you can access the extra Adjustments section of the Shadow/Highlight interface. This enables you to tweak the photo's Midtone Contrast once you've fixed problems in the lightest and darkest parts of the shot.



WORKS WITH | PHOTOSHOP CS2



Shadows This section of the Shadow/Highlight dialog box enables you to target and fix tonal problems in the darker parts of your photo. You can use the sliders to restore details lurking in your image's shadows without causing highlights to become more overexposed.

Tweaked tones Once the Shadow/Highlight tool has worked its magic, the edited image's histogram looks much healthier, with less bias towards the shadows and more tonal information visible in the midtone section of the graph. This indicates a shot with a more balanced tonal range.

Tip

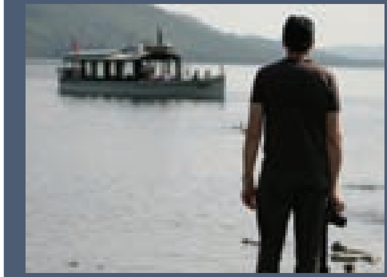
Calibrate

When adjusting an image you need to be able to know that your monitor is not too bright or too dark. Calibrate your monitor regularly for an accurate representation of your photo's tones.

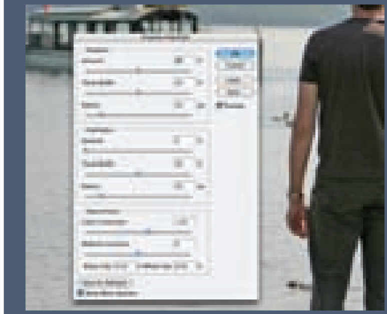
In the black

Rescue a backlit subject

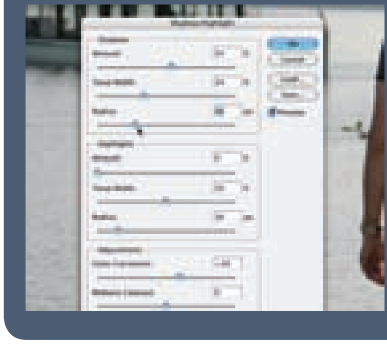
A common problem is loss of detail due to strong back-lighting. The camera exposes for the brightest part of an image, turning the foreground subject into a silhouette.



01 Typical problem As backlit photos are a problem, the Shadow/Highlight command's default settings restore detail lost in shadows. Highlights Amount is set to 0, as you're more likely to have problems with the darker parts.



02 Delicious default To fix a typical backlit photo go to Image> Adjustments> Shadow/Highlight. By default the Shadows Amount is set to 50%, which is a good starting point for tackling a backlit shot. The Tonal Width defaults to 50%.



03 Fine-tune The default settings can introduce unwanted noise into your backlit silhouetted subject. Experiment with the Amount, Tonal Width and Radius settings to fine-tune the amount of visible detail. We'll explore these in the following pages.

Radius

Limiting adjustments

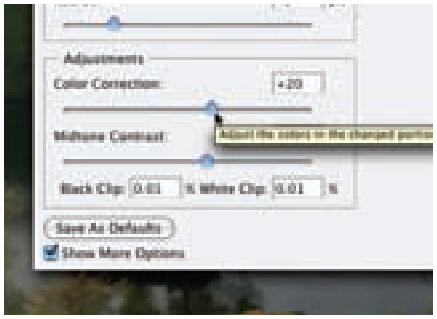
onal Width
71 %
adius:
42 px
Enter a radius value to set the scale
Adjustm
olor Correction:
+20

The Radius slider looks at the Luminance value of a pixel's immediate neighbours to work out if a specific pixel is in shadow or highlight. You can use the Radius slider like an extendable dog lead to control the behaviour of the other image adjustment sliders. A small value in the Radius slider keeps the other sliders on a tight leash so they can only alter a narrow range of shadow or highlight pixels. A larger value in the Radius slider extends the range of the other image adjustment sliders to create a tonal change over a wider range of pixels. For example, a low Radius value in the Highlights section of the Shadow/Highlight dialog would only restore details to small clumps of pixels with a similar Luminance value. Increasing the Radius slider would restore detail to a wider range of highlights.

Colour correction

Bring colours to life

Adjusting an image's tones to restore hidden detail in its shadows, midtones or highlights can result in washed-out colours in the edited areas. Fortunately you can create stronger, more vibrant colours by increasing the value of the Color Correction channel. Adjusting the Color Correction section slider will only affect colours in the original image that have been lightened or darkened using the Shadow/Highlight command. Colours in unedited tonal ranges will remain the same. To increase the strength of colours in the image's entire tonal range, go to Image>Adjustments>Hue/Saturation and bump up the value of the Saturation slider.



MAKE THE SHADOW/HIGHLIGHT COMMAND WORK FOR YOU

Learn to adjust Amounts, Tonal Width, Radius settings and more

Don't lose the detail that gives your pics their character. It's easy to bring it out if you know how…

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

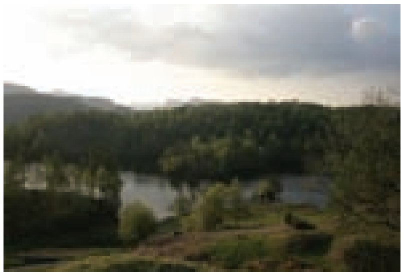
20 minutes

YOUR EXPERT

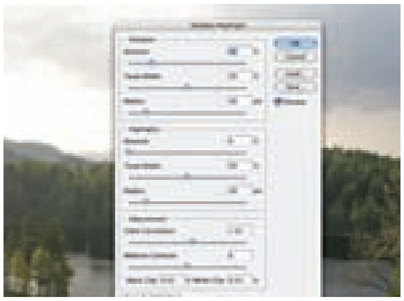
George Cairns

ON THE CD

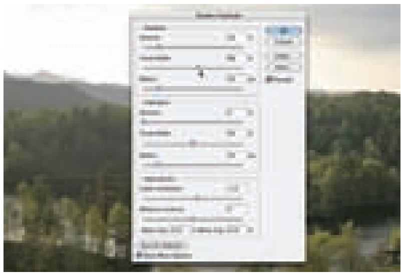
Original photo



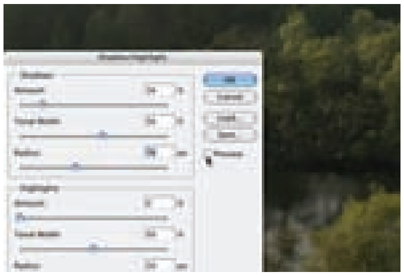
01 Analyse the image This lovely Lake District landscape was tricky to shoot due to the position of the sun. Ideally, the sun should have been behind the camera in order to light the landscape effectively. To capture the scene we had to shoot with the sun to the left of the frame, causing parts of the sky to burn out and making the forest look dark.



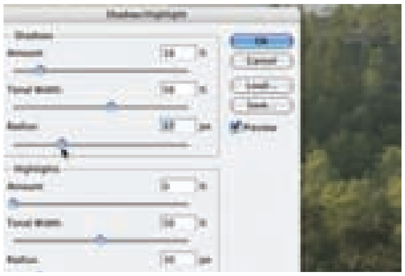
02 Open source To restore the details lost by the camera's exposure settings, open 'Landscape.tif' from the CD. Go to Image>Adjustments>Shadow/Highlight. By default the Shadow/Highlight command's sliders will attempt to restore detail lost in the shadows. The highlights in the image will remain unaltered.



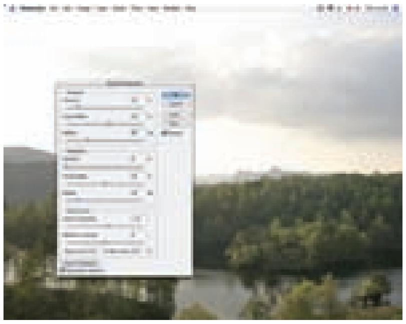
03 Increase Tonal Width Feel free to slide the default Shadows Amount down a little to 16% to make a more subtle adjustment. Due to the depth of the scene and a touch of mist in the air, there's a wide spread of shadows and midtones. Increase the Tonal Width slider to 56% in order to make the tool affect a broader tonal range.



04 Perfect preview When adjusting sliders to improve the image's shadow detail, it's easy to forget what the original image looked like. After you've made a few adjustments, untick the Preview box and you'll see the image's original unedited pixels. This gives you a before and after version of your image, which helps you edit more effectively.



05 Adjust Radius Experiment with the Shadows Radius slider to understand how it works. A Radius value of 0 will create a washed-out contrast between the shadows and the midtones. By increasing the Radius slider's value to around 57 pixels you'll get a sharper contrast between shadows and midtones, giving the image more impact and definition.

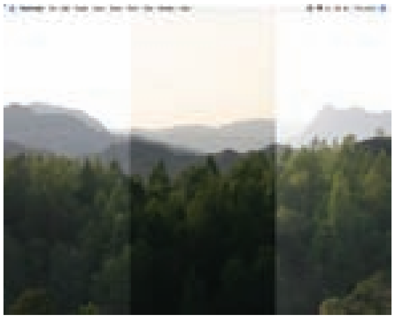


06 Fix the highlights Now that you've restored detail to the image's shadows, take a look at its highlights. The clouds on the right have plenty of detail, but as they move towards the left of the scene they become overexposed and lose detail due to the presence of the sun.

Bracketing

Shoot different exposures

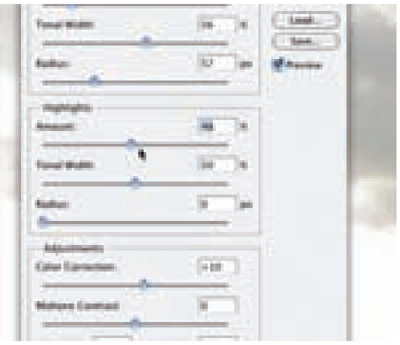
The Shadow/Highlight command is invaluable when it comes to fixing pictures with problem exposure values. Our landscape was a challenge to shoot as it contained a wide range of contrasting tones, including bright clouds, light grey distant hills and dark foreground forests. When shooting a scene like this it's common to end up with a photo needing help from Photoshop. As image editing can introduce unwanted artefacts, it makes sense to shoot the source image properly in the first place. This is easier said than done, though many modern digicams offer a way to capture a correctly exposed image. If you set your camera to Auto Bracketing mode it will take three shots instead of one. Each shot will have a slightly different exposure setting, making it likely one of the images will capture the scene effectively. Our screenshot shows the result of three different exposure settings. Each photo was taken with a shutter speed of 1/320 sec. Due to bracketing, the aperture changed for each shot. The left section is the result of an aperture set to f/5.0. The middle section has a narrower aperture of f/6.3 and the right-hand slice is the result of a wider aperture of f/4.0. The f5.0 setting gives a finished photo with detail visible in the hills and in the darker foreground, avoiding the need for major image editing. The other two create underexposed shadows or overexposed highlights.



Tip

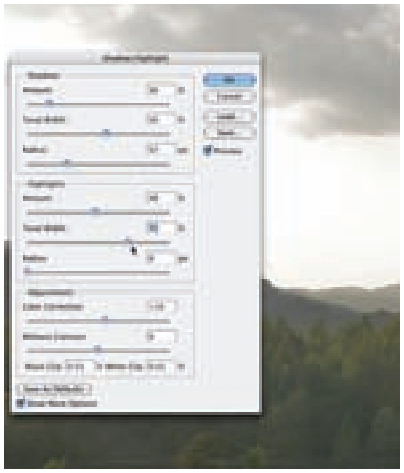
Lovely levels

You can adjust tonal range via the Levels command and adjust shadows, midtones and highlights with the guidance of a handy histogram.

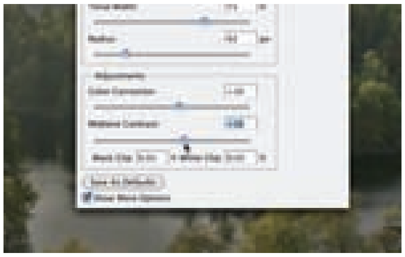


07 Improve highlights The highlights on the left are burnt out, but amazingly you can restore detail to the cloudscape. Drag the Highlights Amount slider to the right to see more detail in the clouds. 48% should do the trick.

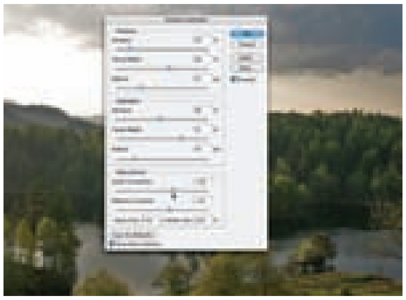
08 Preserve tonal changes There are very subtle changes in highlight tone due to the distant mountains being diffused by mist in the air. To capture all of these gradual tonal changes, increase the Highlights Tonal Width slider to 71%.



09 Remove artefacts Zoom in on the treeline at the right, where the dark woods overlap the lighter sky. You should see a halo artefact, which looks like a white line that follows the border between the sky and the trees. To reduce this artefact, increase the Highlights Radius slider to 42 pixels. This will create a more gradual mix between highlight and midtone.

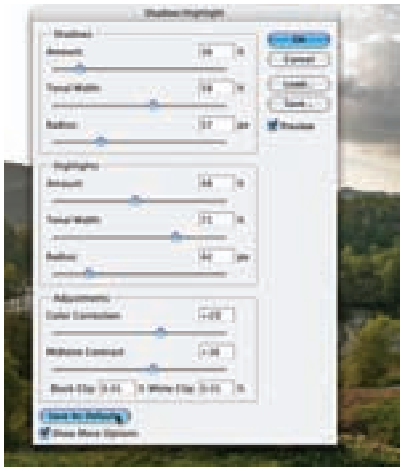


10 Marvellous midtones By increasing the Tonal Width settings in the Shadow and Highlight sections of the dialog box, you've altered some of the values of the photo's midtone pixels. This could lead to the midtones looking a little washed out and lacking in contrast. Increase the Midtone Contrasts slider to +16 to darken the midtones without losing any of your restored shadow/highlight details.



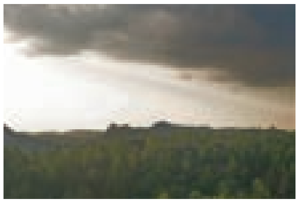
11 Colour correction When you restore details hidden in the shadows, they can look desaturated compared with the colour of unedited pixels. By default, Photoshop boosts the colour of adjusted pixels by +20 units. Enhance the colours of the newly revealed pixels by pushing the Color Correction slider to +25.

12 Save your settings If you have a batch of similar images that require their shadows and highlights to be adjusted, you can save time by clicking the Save As Defaults button. Photoshop will remember where all the sliders were positioned the next time you open the Shadow/Highlight dialog box. To reset the sliders to their factor settings, press Shift and click Reset Defaults.



Artefacts

Grain and halos

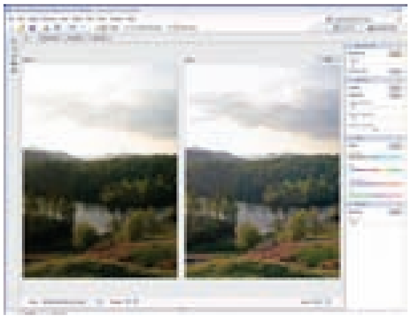


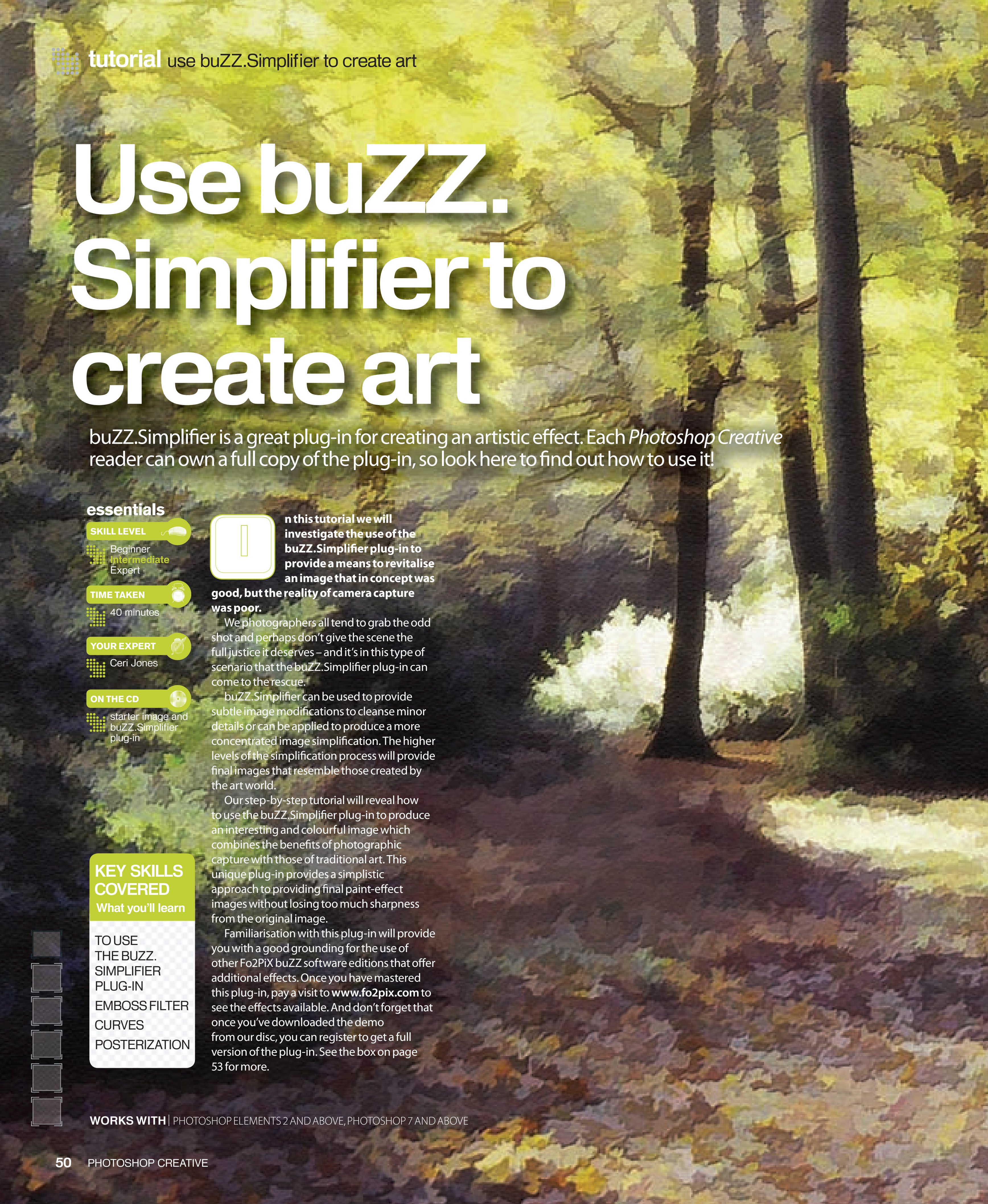
When using the Shadow/Highlight command you'll be amazed at how easy it is to improve an image with a huge contrast clash between a bright background and a shadowed foreground. Shots that looked unsalvageable using the traditional Brightness/Contrast command can be rescued from the threat of deletion using the Shadow/Highlight command. But before you get too carried away by the tool's miraculous powers, be aware that there can be a price to pay. When you edit an image you can introduce artefacts such as picture noise or halos around contrasting edges. Make small changes to start with, to prevent unwanted artefacts from creeping in.

Elements 4.0

One-click wonder

Elements 4.0 may be CS2's little brother, but as it's biased towards photo fixing it also has powerful tools for rescuing problem pictures. In the Standard Edit mode you'll find a version of the Shadow/Highlight command via Enhance>Adjust Lighting>Shadows/Highlights. This gives you a simplified version of CS2's Shadow/Highlight tool, with sliders that allow you to lighten shadows, darken highlights and adjust midtone contrast. You can also access them in the Quick Fix editing mode, at the top right of the Quick Fix interface. This interface boasts an astonishingly intelligent Smart Fix slider. Click Auto, and Elements 4.0 will restore details in the shadows and highlights of the image as well as boost its colour intensity.





Use buZZ. Simplifier to create art

buZZ.Simplifier is a great plug-in for creating an artistic effect. Each *Photoshop Creative* reader can own a full copy of the plug-in, so look here to find out how to use it!

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

40 minutes

YOUR EXPERT

Ceri Jones

ON THE CD

starter image and buZZ.Simplifier plug-in

In this tutorial we will investigate the use of the buZZ.Simplifier plug-in to provide a means to revitalise an image that in concept was good, but the reality of camera capture was poor.

We photographers all tend to grab the odd shot and perhaps don't give the scene the full justice it deserves – and it's in this type of scenario that the buZZ.Simplifier plug-in can come to the rescue.

buZZ.Simplifier can be used to provide subtle image modifications to cleanse minor details or can be applied to produce a more concentrated image simplification. The higher levels of the simplification process will provide final images that resemble those created by the art world.

Our step-by-step tutorial will reveal how to use the buZZ.Simplifier plug-in to produce an interesting and colourful image which combines the benefits of photographic capture with those of traditional art. This unique plug-in provides a simplistic approach to providing final paint-effect images without losing too much sharpness from the original image.

Familiarisation with this plug-in will provide you with a good grounding for the use of other Fo2PiX buZZ software editions that offer additional effects. Once you have mastered this plug-in, pay a visit to **www.fo2pix.com** to see the effects available. And don't forget that once you've downloaded the demo from our disc, you can register to get a full version of the plug-in. See the box on page 53 for more.

KEY SKILLS COVERED

What you'll learn

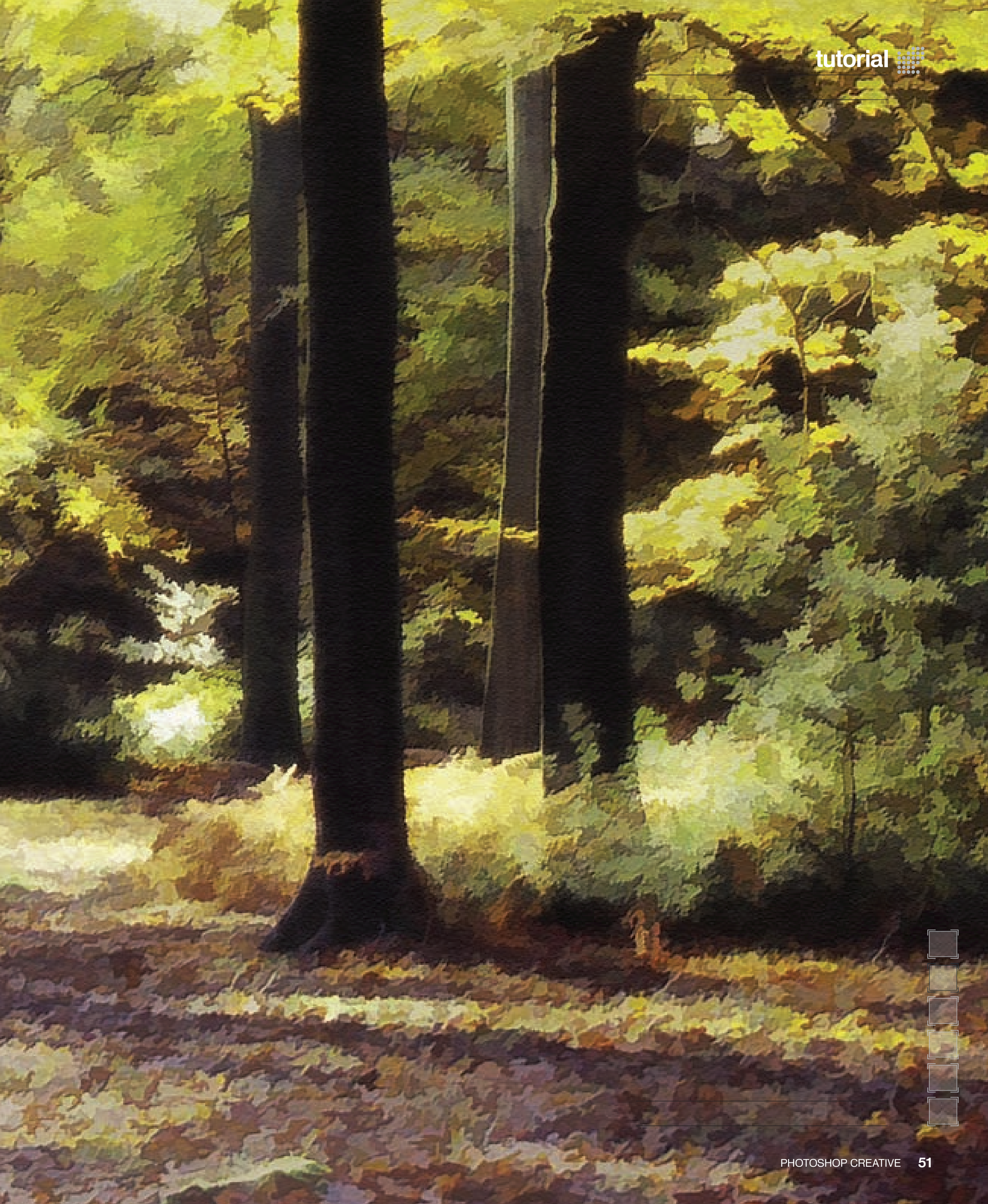
TO USE THE BUZZ. SIMPLIFIER PLUG-IN

EMBOSS FILTER

CURVES

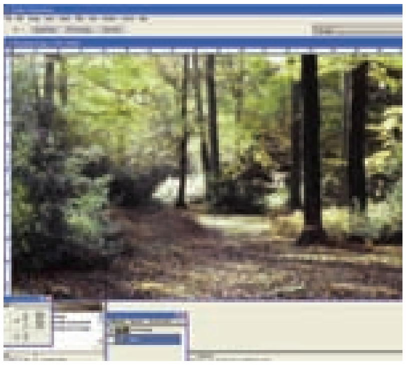
POSTERIZATION

WORKS WITH | PHOTOSHOP ELEMENTS 2 AND ABOVE, PHOTOSHOP 7 AND ABOVE

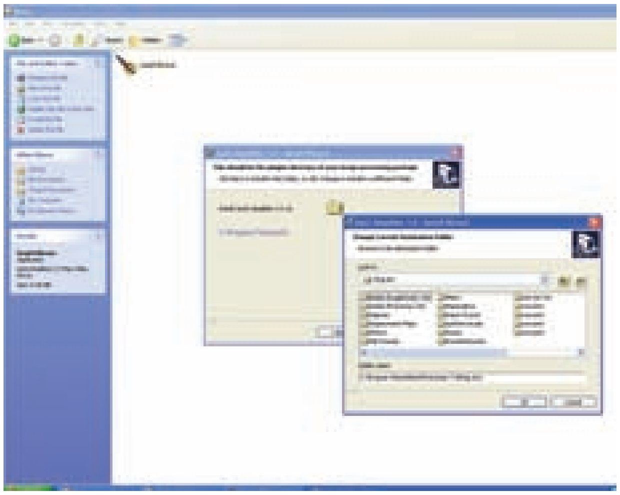


FIRE UP THE PLUG-IN

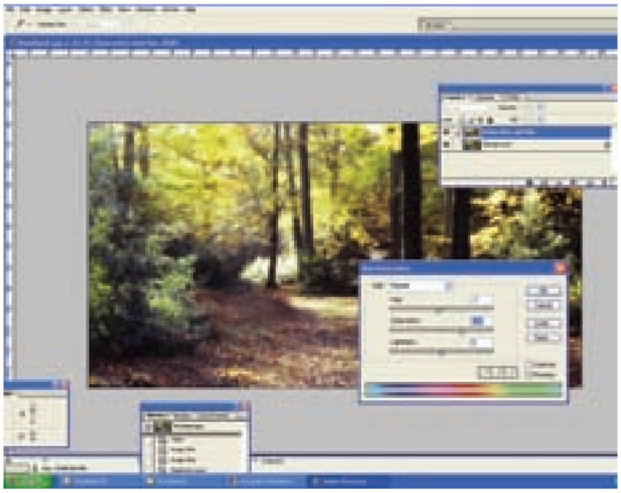
Let the simplification begin!



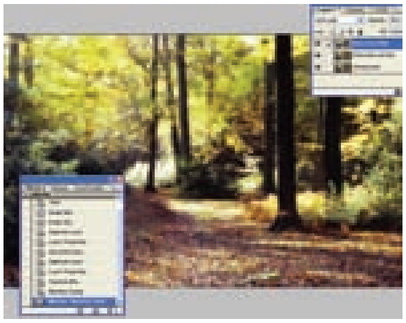
01 Your image You'll find the starter image on this issue's CD. As you can see, the intention was there to capture a great shot but unfortunately the camera just hasn't produced a good effect. No problem, though.



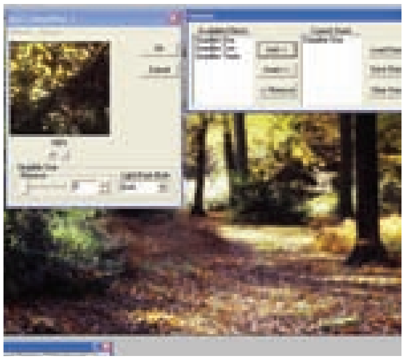
02 Installing buZZ. Simplifier Browse this issue's CD and locate the buZZ Installer (PC) or buZZ.Simplifier Install.sit (Mac) icons. If you have Photoshop installed, the installers should install in the plug-in folders. If Photoshop isn't recognised, extract the plug-in to a temporary folder and copy the extracted files to the Photo Editor plug-in folder manually.



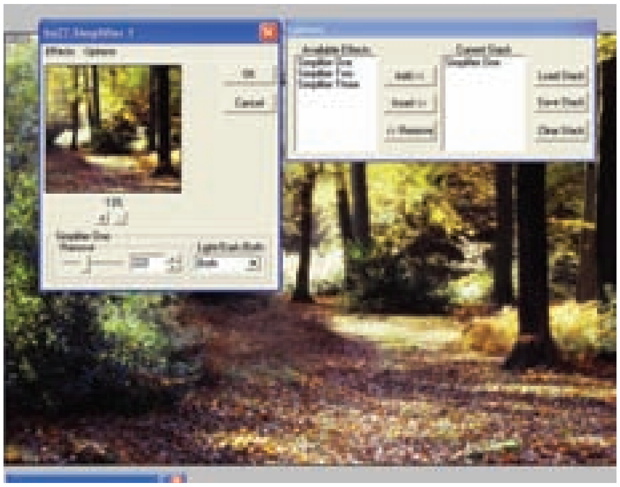
03 Tweak the initial image properties Open 'woodland.jpg'. Copy the background layer by using Layer>Duplicate Layer. Rename the layer 'Saturation and Hue'. Use the Image>Adjustments>Hue/Saturation menu to adjust the saturation and hue of the image and provide a punchy autumn look: Hue –7 and Saturation +38 (we can be heavy-handed with these adjustments because we want a paint-like effect later).



04 Apply a soft focus look Duplicate the Saturation and Hue layer via Layer>Duplicate layer. Rename the layer Gaussian Blur. In the Filter>Blur>Gaussian Blur menu, set Radius to 5.0. Click OK to apply the blur. In the Layers dialog change the blend mode to Soft Light and set Opacity to 36%. Go to Layers>Flatten Image to collapse the layers.



05 Duplicate the layer and invoke buZZ.Simplifier Select Layer>Duplicate Layer to duplicate the background layer. Rename this layer 'buZZ.Simplifier'. From the Filters menu invoke buZZ.Simplifier>buZZ Stack.



06 Configure buZZ. Simplifier Effect 1 In the Custom dialog box select Simplifier One and click the Add button. In the buZZ. Simplifier One dialog box enter a value of 222 for the Effect level and apply for both dark and light areas.

Tool School

Increase saturation or boost hues levels

For the initial image's preparation for paint-like effects, don't be afraid to boost saturation or push hues levels beyond that normally acceptable for photographic images. The simplification process will provide a levelling effect while maintaining punchy colours. You can adjust saturation levels towards the end of the image editing to optimum levels.

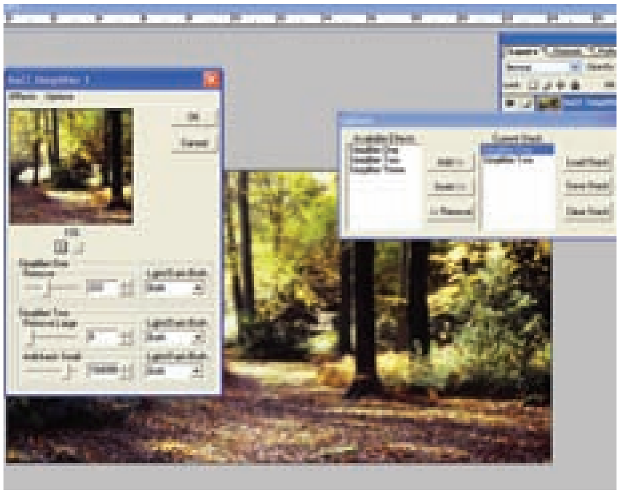
Tip

3D effect

Use the Emboss filter with an Overlay blend mode to provide a 3D effect to your image. The settings need to be quite low to give an impression of multiple paint layers having been applied. buZZ. Simplifier provides a realistic paint effect by image simplification, but the addition of Photoshop textures and Emboss filters will provide a look that more closely resembles that of a true painting.

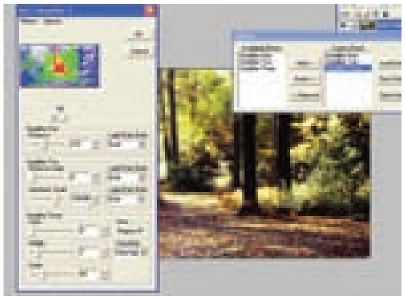
LOTS OF EFFECTS

Make good use of the stacks



07 Configure buZZ.Simplifier Effect 2

Select Simplifier Two in the Available Effects menu and click on the Add button. We are not going to provide any additional simplification in this effect, so leave the Remove Large setting set to 0. Add back detail in the darker areas by using a value of 164098 (set to Both) for the Add-back Small slider.



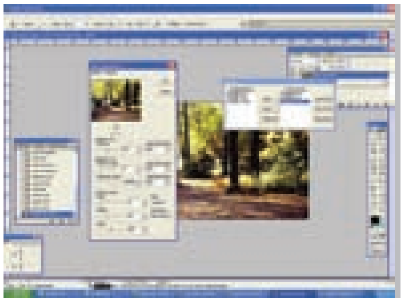
08 Sensitivity of buZZ.Simplifier Effect 3

Select Simplifier Three in the Available Effects menu and click the Add button. Click the Regions checkbox. Cycle through the Sensitivity options until you have the red and green areas covering most of the areas in the image that you want the viewer to focus on. In this example, we selected a medium-high level of sensitivity.

Expert Tip

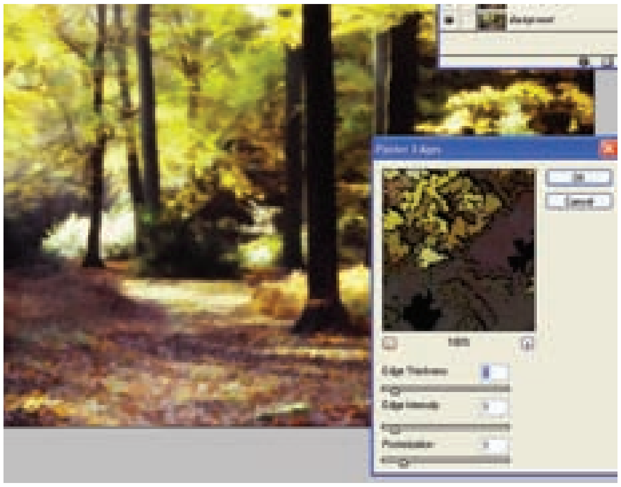
Show Selected Effect Only

Use the buZZ.Simplifier Effect>Show Selected Effect Only menu to view only the current filter effect. The preview pane for buZZ.Simplifier is small and it can be difficult to get optimum settings when using multiple effects. This option allows you to see the impact of each effect and fine-tune it.



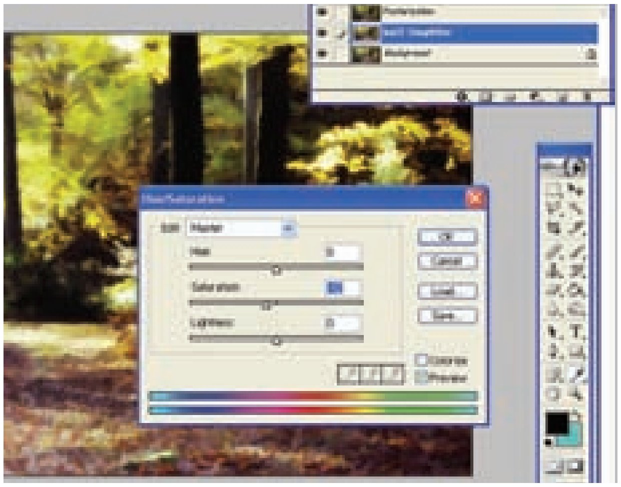
09 Configure buZZ.Simplifier 3 levels

Click the Regions checkbox and adjust the inner, middle and outer sliders to fine-tune the levels of simplification across the image. We've used minor adjustments with values of 0 for the inner, 49 for the middle and 483 for outer regions. You can add more filter effects or change the application order using the current stack panel if required. Click OK.



10 Apply the Poster Edges filter

Select Layer>Duplicate Layer to duplicate the buZZ. Simplifier layer. Rename it 'Posterization'. In the Filter>Artistic>Poster Edges menu, set Edge Thickness to 1, Edge Intensity to 1 and Posterization to 1. Applying this filter obtains sharper edges, which gives the image more punch. Adjust the layer to have a Soft Light blend mode and an opacity of 21%.



11 Reduce the saturation level

Select the the buZZ.Simplifier layer and use the Image>Adjustments> Hue/Saturation menu option to adjust the saturation level to –12%.

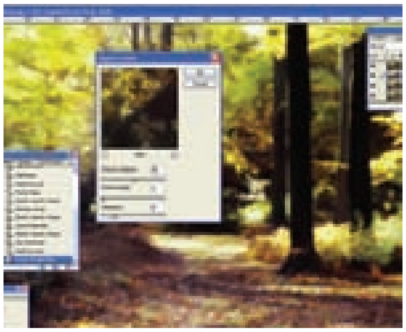
Free version of buZZ. Simplifier for readers!

We've teamed up with Fo2PiX this issue to bring you a special treat on the CD. You'll find a demo of the buZZ.Simplifier software ready to load and install. To turn it into a fully working version, send an email to **mag@fo2pix.com** and say you want the full version as promised in *Photoshop Creative* magazine. You'll be sent a key that'll give you the full version. You can also take advantage of a 25% discount on other buZZ products, details of which you can get when you send your email. All other buZZ products work using the Stack system – only you get more stacks to play with, and so have greater control over the final look.

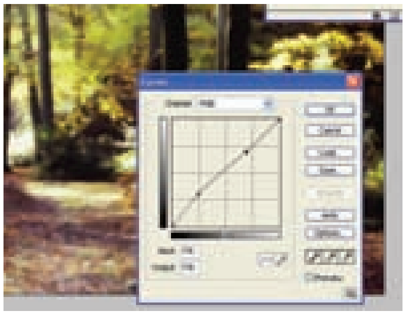
So load up the plug-in and see how buZZ can help you create digital art.

BRING IN OTHER FILTERS

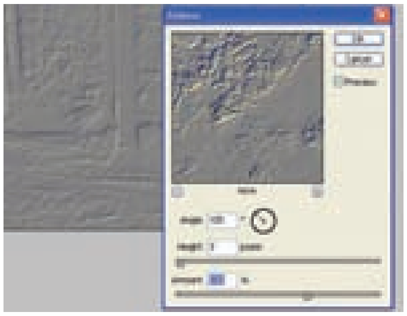
Time for Photoshop to get to work



12 **Apply Angled Brush Strokes** Select Layer>Duplicate Layer to duplicate the buZZ.Simplifier layer. Rename it 'Angled Brush Strokes'. In the Filter>Brush Strokes>Angled Strokes menu, set Direction to 50, Stroke Length to 4, Sharpness to 2. Now select Layers>Flatten Image.



13 **Adjust the curve** Duplicate the background layer and rename it 'Curves'. Select Image>Adjustments>Curves. Tweak the curve so the darker areas of the image are slightly brighter by moving the bottom of the curve to the left. Very slightly, move the top half of the curve to the right to reduce highlight brightness levels.



14 **Apply Emboss** Duplicate the background layer, rename it 'Emboss' and move the layer to the top of the layer stack. Select Filter>Stylize>Emboss. Set values of Angle 135, Height 3 and Amount 138%. Now click OK. Change the Emboss layer opacity to 87% and set the blend mode to Soft Light. Select Layers>Flatten Image.

Keeping it simple with buZZ

Find out more about the filter effects

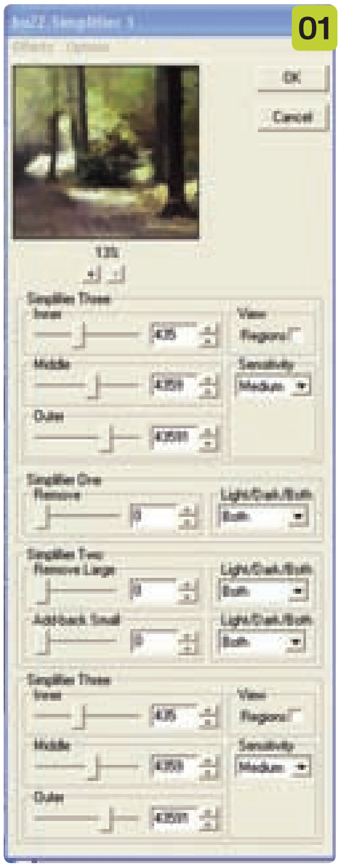
01 **Overview of buZZ.Simplifier** buZZ.Simplifier presents you with two windows: the left one enables you to configure the filter effects and preview changes, and the one on the right lets you select the filter effect and order the application of effects in the buZZ.Simplifier stack.

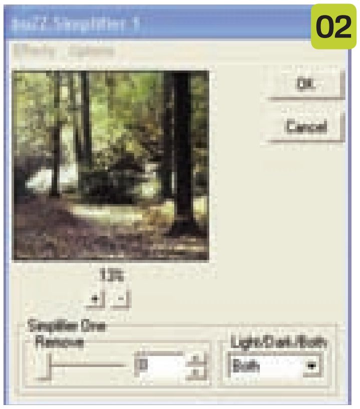
02 **buZZ.Simplifier 1 filter** This is the simplest effect, and it allows you to define the level of simplification to be applied to the image. You have the option to apply simplification only to highlights or the darker areas of the image using the Light/Dark/Both combo box.

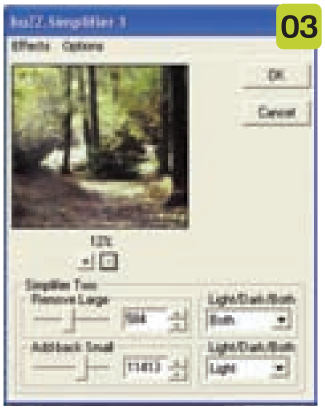
03 **buZZ.Simplifier 2 filter** This lets you define both the base level of simplification (same as Simplifier 1 filter action) using the Remove Large slider, and also allows you to add fine detail back into the image using the Add-back Small slider. Again, both sliders can be configured to apply to light or dark areas or the entire image ('Both').

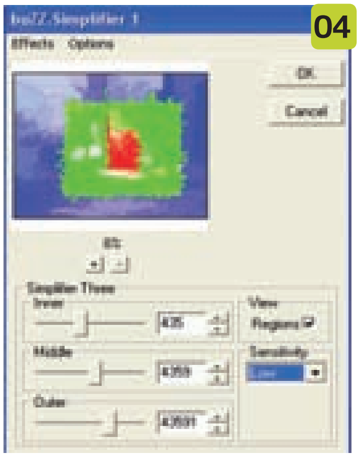
04 **buZZ.Simplifier 3 filter** buZZ.Simplifier 3 filter lets you selectively apply simplification effects across different regions. The filter automatically analyses the image to identify visually important aspects and defines three regions – inner, middle and outer. You can modify the results in the Sensitivity combo box and view them by checking the Region checkbox.

05 **buZZ.Simplifier 3 filter settings** The inner, middle and outer sliders define the levels of simplification to be applied to each region. The inner region usually has the lower levels, and the outer region will have the high levels. Use the Effect preview to view the impact of these sliders.


01
buZZ.Simplifier 1
OK
Cancel
13%
Simplifier Three
Inner
Middle
Outer
View
Regions
Sensitivity
Medium
Simplifier One
Remove
Light/Dark/Both
Both
Simplifier Two
Remove Large
Add-back Small


02
buZZ.Simplifier 1
OK
Cancel
13%
Simplifier One
Remove
Light/Dark/Both
Both


03
buZZ.Simplifier 1
Effects
Options
OK
Cancel
13%
Simplifier Two
Remove Large
Add-back Small
Light/Dark/Both
Both
Light


04
buZZ.Simplifier 1
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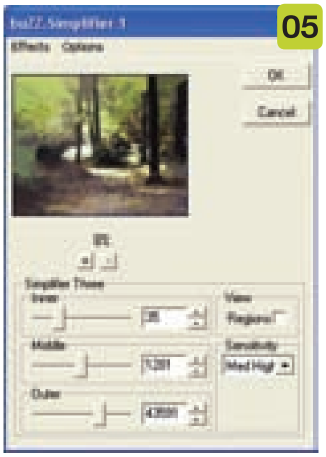
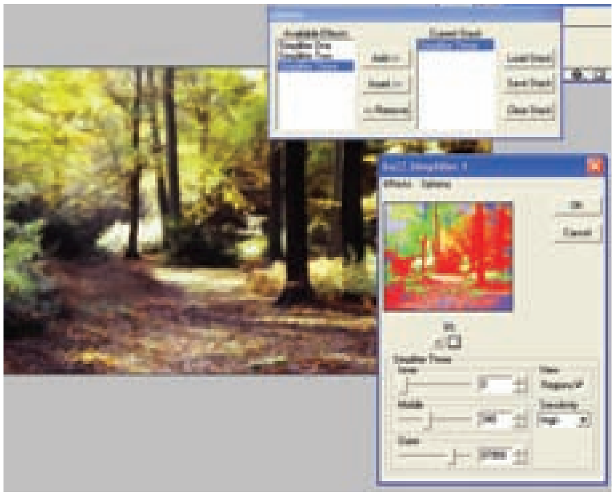
Options
OK
Cancel
Simplifier Three
Inner
Middle
Outer
View
Regions
Sensitivity


05
buZZ.Simplifier 1
Effects
Options
OK
Cancel
Simplifier Three
Inner
Middle
Outer
View
Regions
Sensitivity
Med High

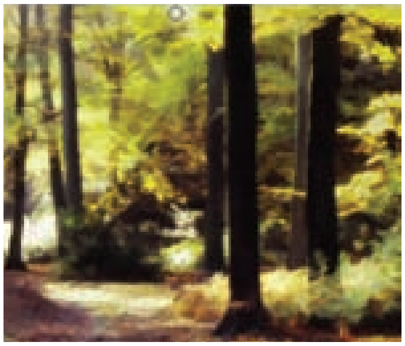
TIP | BUZZ.SIMPLIFIER IS A GENIUS WHEN IT COMES TO WORKING WITH LANDSCAPE SHOTS

BACK TO BUZZ

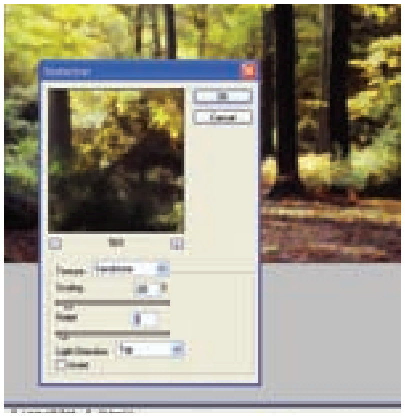
Adding the final tweaks



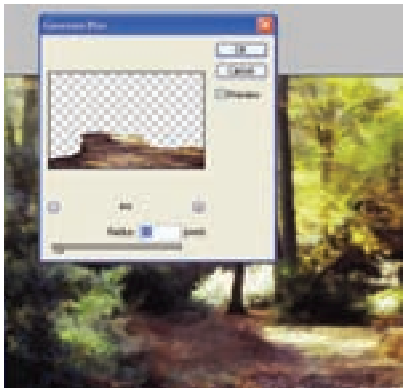
15 Tweak the image using buZZ.Simplifier Use the buZZ.Simplifier 3 filter to remove some highlights in the tree foliage. Select Layer>Duplicate Layer to copy the background layer. Rename the new layer 'buZZ.Simplifier Tweak'. In the Filters menu invoke buZZ. Simplifier>buZZ Stack. Using just the buZZ. Simplifier 3 filter, set the Inner value to 0, Middle 348 and Outer to 87950.



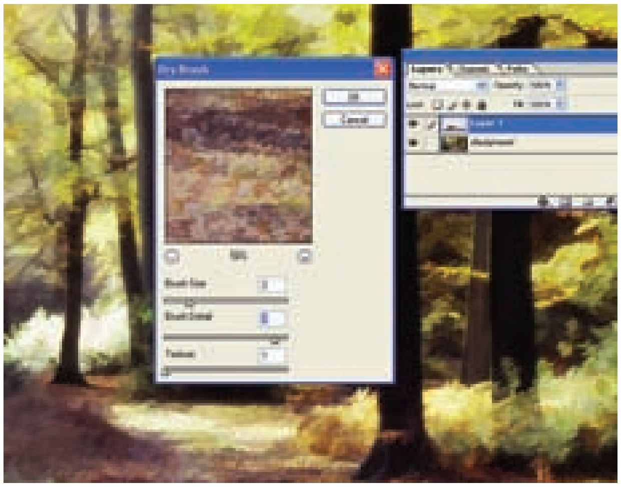
16 Modify buZZ Tweak layer Once applied, change the opacity of the buZZ. Simplifier Tweak layer to 31%. Use the Erase tool to fine-tune the application of the buZZ.Simplifier Tweak effect by partially erasing some areas that are now too simplified. Select Layers>Flatten Image.



17 Add texture Use Filters>Texture>Texturizer to apply a sandstone effect with values of Scaling 65%, Relief 3, Light Direction Top.



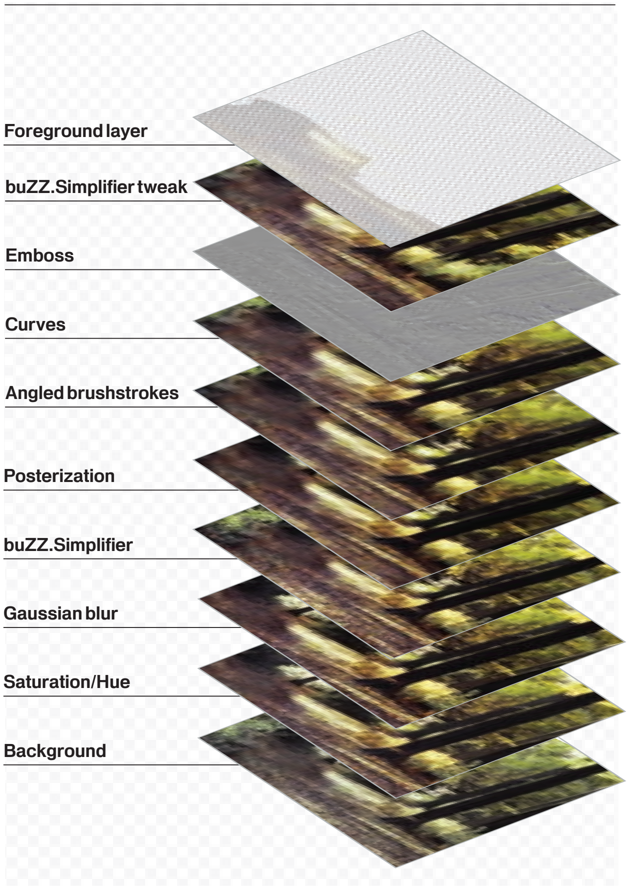
18 Apply foreground Gaussian Blur Select the foreground area and use Layer>New>Layer by Copy. Select the new layer and use Filter>Blur>Gaussian Blur with a Radius set to 1.1.



19 Apply foreground Dry Brush Use Filter>Artistic>Dry Brush with settings of Brush Size 2, Brush Detail 9 and Texture 1. Finally, adjust the opacity of the foreground layer to 37%.

The layer structure

What lies beneath our simple story?


Foreground layer
buZZ.Simplifier tweak
Emboss
Curves
Angled brushstrokes
Posterization
buZZ.Simplifier
Gaussian blur
Saturation/Hue
Background

FOCUS ON BRUSHES

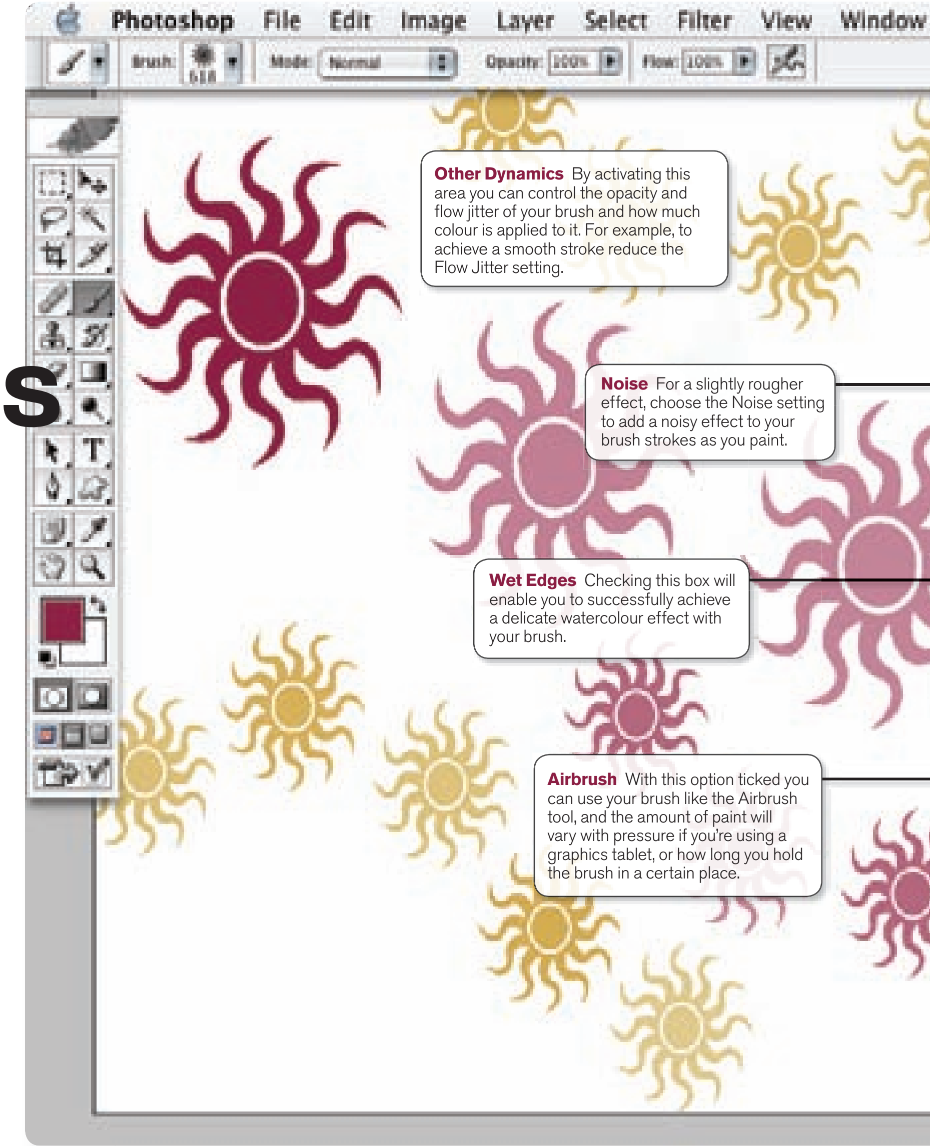
Additional brush settings

Your creative possibilities extend even further using the settings in the Other Dynamics area and lower half of the Brushes palette

The Other Dynamics section of the Brushes palette allows you to customise your Brush tool even further, and is home to the Opacity Jitter and Flow Jitter controls. These sliders control how much paint is applied with each brush stroke. Because both settings work by controlling jitter, it's important to understand what this is. Jitter refers to the randomness of a setting, and therefore with a 0% setting there will be no change but 100% will produce a very sporadic effect. Altering the settings in this area determines how your brush will vary from light to dark.

The Control pull-down of both the Opacity Jitter and Flow Jitter enables you to alter the effect using your graphics pen (if you use one). Just pick the one you prefer (Pen Pressure is always good). If you haven't got a graphics tablet, leave the setting on Off or Fade. In fact, Fade is a good option, because when applied to the Opacity slider, the brush runs out of colour, almost like a paintbrush running out of paint.

In addition to seeing how the Other Dynamics work, we'll also look at the five options on the bottom-left of the Brushes palette to see what creative effects they offer.



Other Dynamics By activating this area you can control the opacity and flow jitter of your brush and how much colour is applied to it. For example, to achieve a smooth stroke reduce the Flow Jitter setting.

Noise For a slightly rougher effect, choose the Noise setting to add a noisy effect to your brush strokes as you paint.

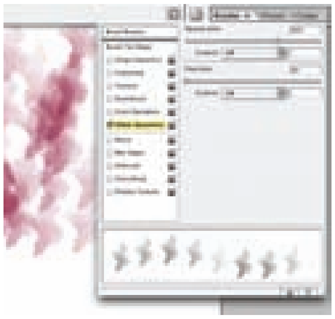
Wet Edges Checking this box will enable you to successfully achieve a delicate watercolour effect with your brush.

Airbrush With this option ticked you can use your brush like the Airbrush tool, and the amount of paint will vary with pressure if you're using a graphics tablet, or how long you hold the brush in a certain place.

Jitter bug

Get to grips with the Opacity Jitter

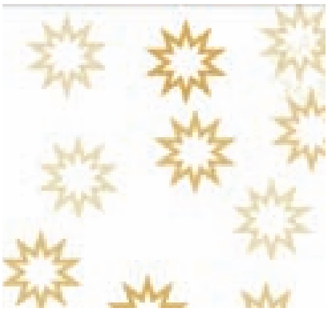
In the Other Dynamics area are two control sliders – Opacity Jitter and Flow Jitter. To get to them, click on Other Dynamics. These settings control how much paint is applied with each brush stroke. The Opacity Jitter specifies how the opacity of paint varies in a brush stroke, and you can type in a percentage value or move the slider. The Control drop-down menu has many options. If the setting is set to Off, the brush won't be controlled by the opacity settings. The Fade setting works by fading from the Opacity value to 0 in the number of steps specified. Pen Pressure, Pen Tilt and Stylus Wheel work by varying the opacity based on the pressure, tilt or position of the wheel on a graphics pen.

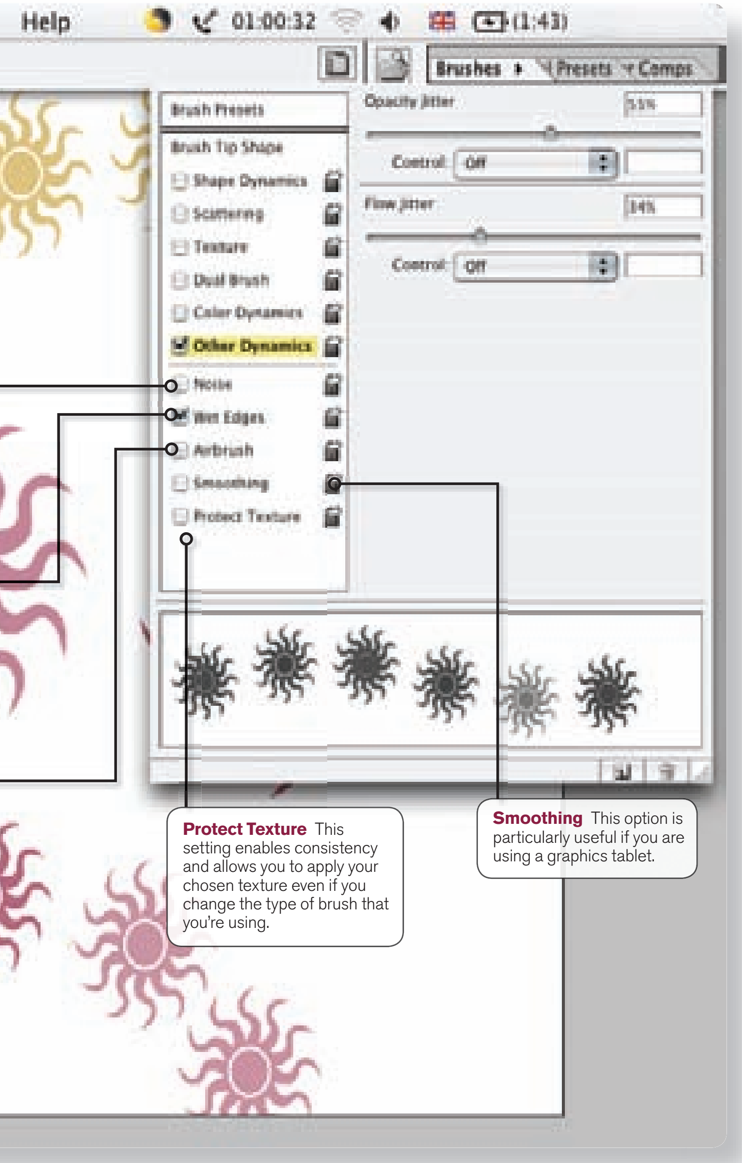


Flow Jitter

Fine-tune your flow

The Flow Jitter determines how the flow of paint varies throughout a brush stroke. On a low setting you can imitate build-up of paint by stroking repeatedly over areas. The flow is specified by entering a value or using the slider. At 0% there's no change over the stroke and at 100% the flow will be random. With Control set to Off, the flow variance isn't controlled. With it set to Fade, the flow fades from the Flow value in the Options bar to 0 and is great for digital paintings. The other three control settings vary the flow according to how you use your graphics stylus.





Opacity Jitter 55%
Control: Off
Flow Jitter 34%
Control: Off

Protect Texture This setting enables consistency and allows you to apply your chosen texture even if you change the type of brush that you're using.

Smoothing This option is particularly useful if you are using a graphics tablet.

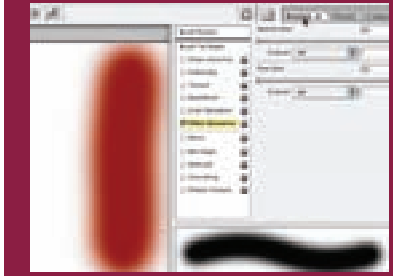
Tip

Not just limited to painting

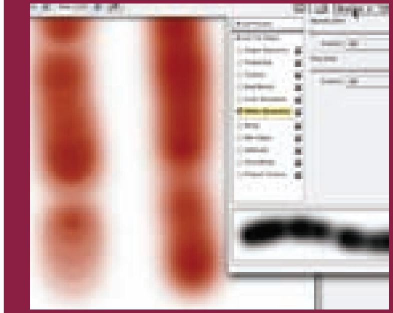
The Other Dynamics area also allows you to vary the smudging and blurring if using the Smudge and Blur tools. The setting available will change to Strength Jitter. However, only the Noise and Smoothing settings are available in the lower half of the palette. Instead of affecting the change in paint throughout a stroke, the settings will alter the result of the smudge or blur when applied.

Understand Jitter
The best of both worlds

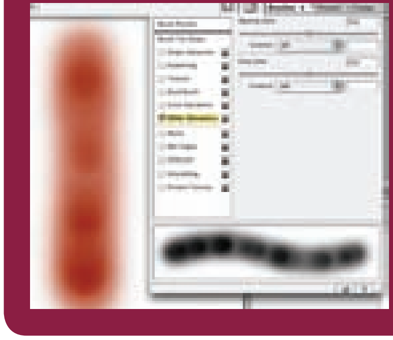
By experimenting with a combination of Flow Jitter and Opacity Jitter, you can achieve a variety of effects. The differences between the two settings are quite subtle but will be highly useful for brush creators. Here we compare and then combine the two…



01 No Jitter In this brush stroke the Opacity and Flow Jitter values have been set to 0, and therefore there is no change in the way the Brush tool paints.

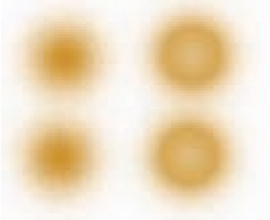


02 Maximum Jitter values The stroke on the left has a maximum Opacity Jitter of 100% and the one on the right has a max Flow Jitter of 100%. The stroke with altered opacity appears fainter than the other stroke.



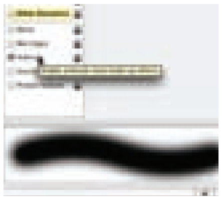
03 Combine the settings This stroke has an Opacity Jitter of 50% and a Flow Jitter of 50%. By combining the two we have achieved a stroke that varies in opacity and the amount of paint used throughout.

Wet Edges and Noise
Achieve a watercolour effect



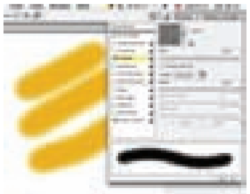
The five options at the bottom of the Brushes palette are very useful. They don't have settings to adjust them and are activated by clicking them on. The image to the right shows the results of both options. With Noise checked (left), random noise is added to areas of the brush that are grey. Obviously brushes with lots of grey areas will have the biggest effect. The Wet Edges setting (right) simulates a similar effect to watercolour painting, because paint seems to collect at the edges of the brush stroke.

Airbrush
Get toned and smooth



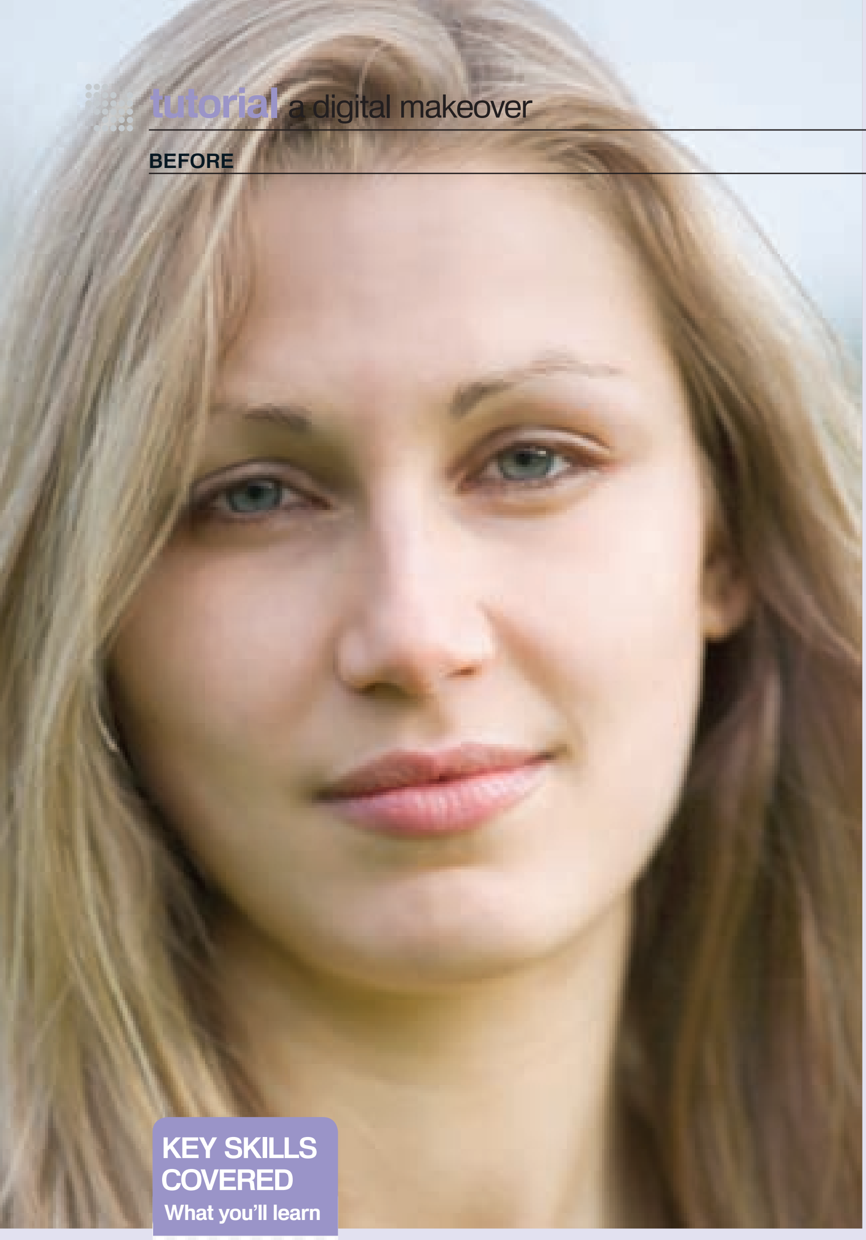
Selecting Airbrush in the Brushes palette activates the Airbrush in the Options Bar for the Brush tool. If pressure is applied in one area, a build-up of colour is produced. This allows the creation of a more gradually toned brush stroke. The Smoothing setting is ideal for when you're using graphics tablets, because it reduces the sharpness or wobbliness of curves – so if you want a sharply angled curve make sure this isn't checked.

Protect Texture
Maintain consistency

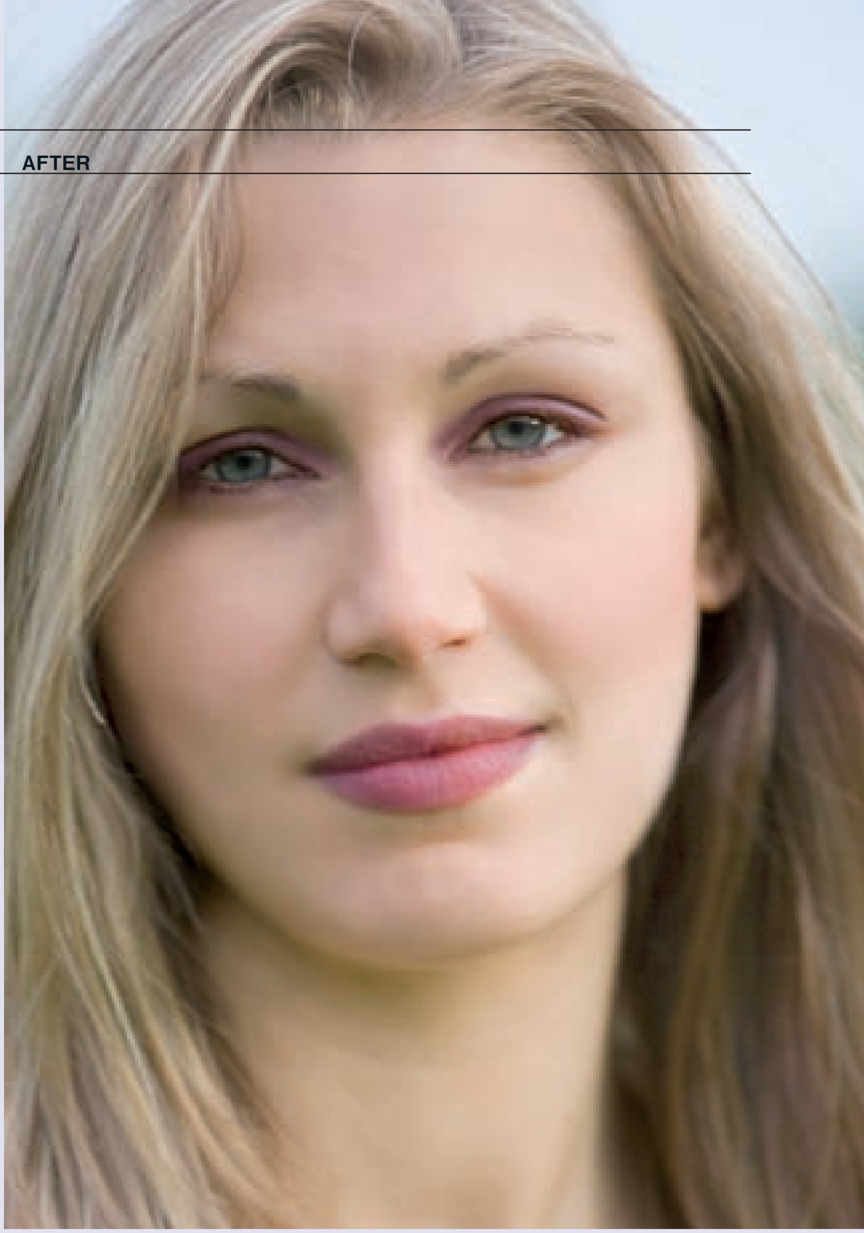


The Protect Texture option ensures consistency in texture when painting in your image. With this box checked, all brushes you use for textured effects paint with the same texture. For example, if you have created an impressive texture tip to your brush and change some of its parameters, you can check the Protect Texture option and retain the texture even when you change other aspects of your brush design. Any texture and scale already set will be applied regardless of what brush is being used.

BEFORE



AFTER



A digital makeover

Turn a plain Jane into a glamour puss with this comprehensive guide to adding make-up the Photoshop way

KEY SKILLS COVERED
What you'll learn

- CURVES COMMAND
- ADJUSTMENT LAYERS
- BLUR TOOLS

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 20 minutes

YOUR EXPERT
Matthew Smith

ON THE CD
Starter file

You only have to pick up a copy of *Heat* magazine to see celebs looking dog-rough without their slap on to realise just how much make-up can do. And not just for women – this is the era of tinted moisturiser and the metrosexual, after all. It's only a matter of time before British blokes will be spooning on the foundation too – don't kid yourself.

There are, of course, those who look naturally beautiful with perfect skin and radiant eyes – but who cares about them. We're interested in the human majority, particularly those subjects who didn't have time to put their make-up on before you snapped them, or aren't particularly adept with their foundation and need a helping hand. And yes, that helping hand can come from Photoshop. It's perfectly easy to apply Photoshop in post-production – which does make you wonder about the future role of make-up artists in magazine shoots.

You might be really surprised to learn what you can achieve the Photoshop way. We've got foundation, concealer, powder, blusher, eyeliner, eyeshadow, mascara, lipstick and lipliner in the retouching armoury, and in more colours than they could physically stock in your average high street shop.

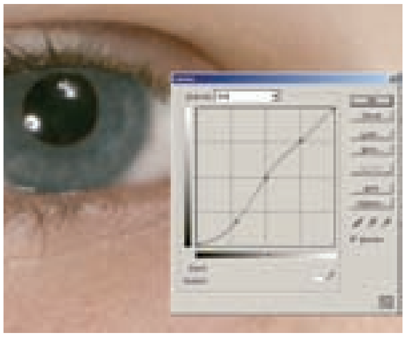
This tutorial covers a relatively conservative make-up look, with some purple eyeshadow, mascara, eyeliner, foundation, concealer, and subtle lipstick and lipliner. But you don't need to be so modest – make-up is a thoroughly creative medium, as any make-up artist in the fashion industry will tell you, so don't be afraid to whack on gold eyeshadow and black lipstick if that takes your fancy.

Once you've understood the basics and worked through the steps, you should find pretty much any look is within your capability. Pop into a shop and pick up style mags such as *Vogue, iD, Dazed and Confused, Pop* or *10* for some really interesting looks, or trawl *Cosmopolitan* and *Elle* for less wacky ideas. You can even photograph yourself and try different looks before a night on the town!

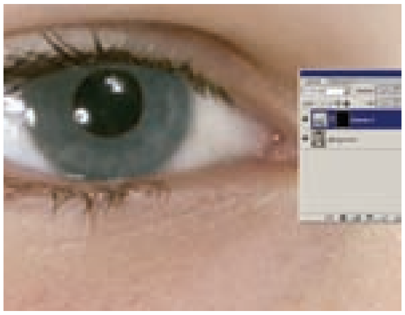
WORKS WITH | PHOTOSHOP 7.0 AND ABOVE

LONGER LASHES

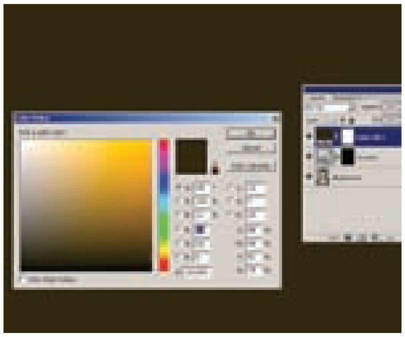
Get the movie star look



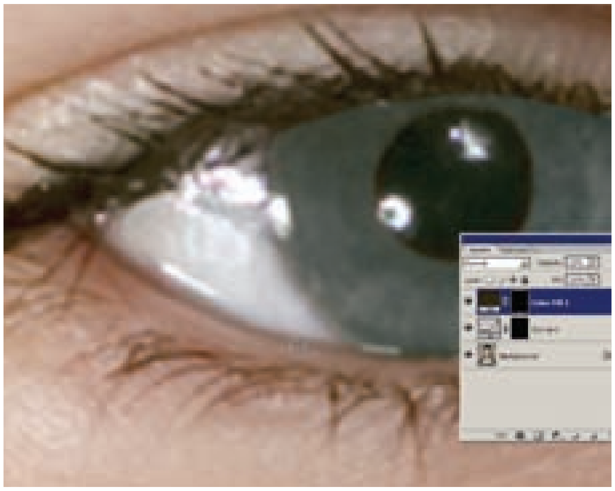
01 Mascara with curves We'll start by adding a little mascara to thicken up the eyelashes top and bottom. The effect is achieved with a darkening Curves adjustment layer, with points plotted to avoid information around the eyelashes being affected.



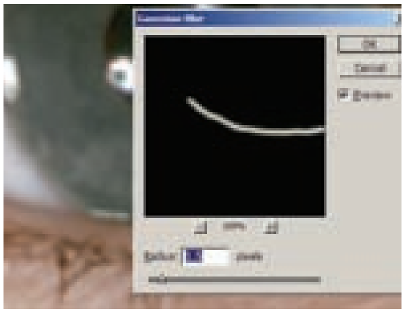
02 Painting in the curves We invert the mask on the Curves adjustment layer by selecting it, and using Ctrl/Apple+I. Then we take a white brush at 50% hardness, and zoom in on the eyelashes, brushing over them one by one. If your Curves layer is spot on, you can brush over them all quite quickly.



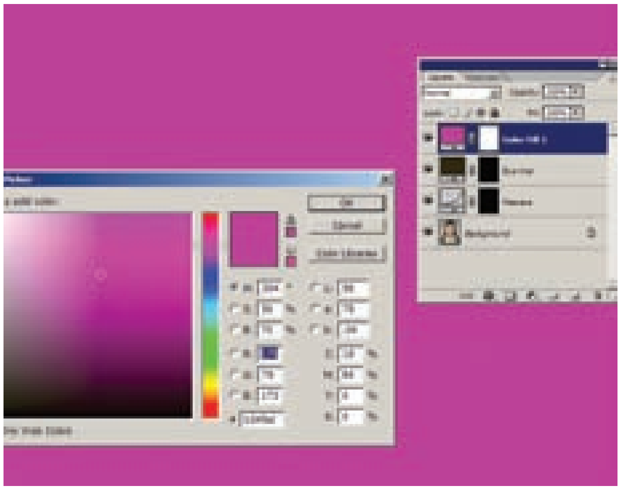
03 Eyeliner with solid colour Next we're going to add some eyeliner. We do this via a Solid Color adjustment layer, created in the usual way with the Adjustment Layer icon at the bottom of the Layers palette. We chose a dark brown shade, which is usually preferential to black.



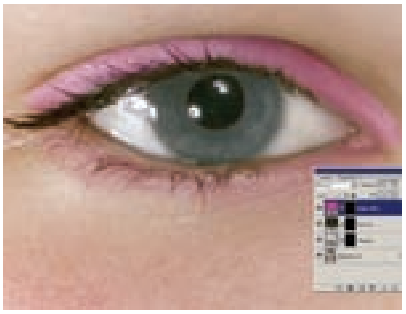
04 Painting eyeliner in The layer mask should be highlighted already, so we just use Ctrl/Apple+I to invert it to black. We zoom in with Ctrl/Apple+Plus, and paint a line along the base of the lower eye-lid, above the eyelashes, using a white brush on the layer mask at 0% hardness. You can also use some at the top of the upper lid.



05 Softening the line The line is still going to look a little over-defined, but fortunately we can soften its edges further by using a Gaussian Blur directly onto the layer mask, which softens our white line. Go to Filter>Blur>Gaussian Blur and increase the radius until you're satisfied with the result.



06 Choosing an eyeshadow colour Now we're going to add a little eyeshadow. Add another Solid Color adjustment layer, and pick a colour using the Color Picker. It doesn't matter which colour at the moment, because we can change it later and vary its strength with layer opacity.



07 Applying your eyeshadow Invert the layer mask to turn it black with Ctrl/Apple+I, then take a medium-hardness white brush (around 50%) at 100% opacity, and paint along the top of the eyelid and into the corner of the eye. Drop to 50% opacity, and paint the colour into the bottom of the eye. Drop the layer opacity to suit.

Tip

Matching make-up to the eyes

Matching eyeshadow to your eye colour sounds like a good idea, but doesn't work. Your beautiful blues will be lost in a sea of blue eyeshadow. Go for contrast instead. Dark eyes look good in greys, blues, purples and greens. Light eyes need brown, taupe and bronze shades. Darker shades help 'retreat' eyes, while lighter hues, or frosts, 'advance' them. If you want big, beautiful peepers, rely on pale shades.

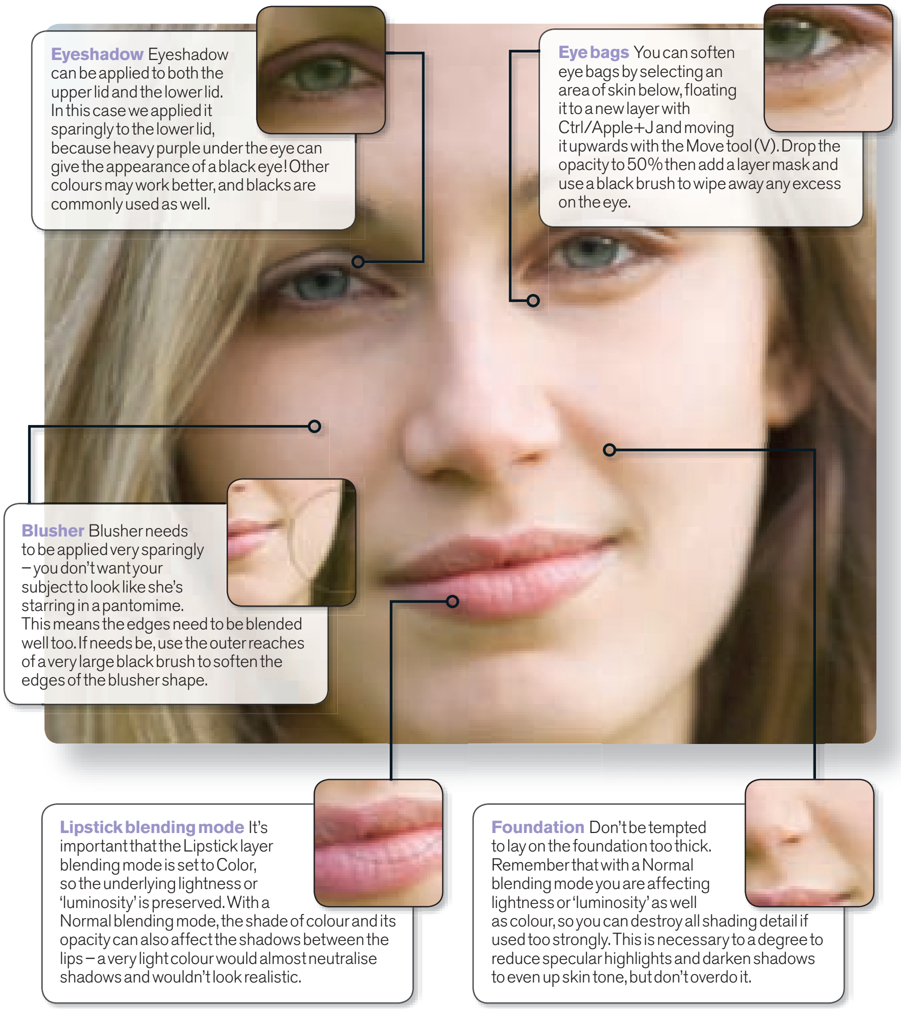
Tip

Matching make-up to the lips

To make lips appear fuller, pick a lipstick and lipliner in matching shades – go for lighter colours to get this effect. Choose darker shades of both liner and lipstick to make lips appear smaller. To make them look wider, use a liner that perfectly matches your lipstick and line the extreme edges of lips, extending out to corners. Of course, Photoshop's Transform command gives another very efficient method of altering lip shape and size!

PRETTY AS A PICTURE

Add sparkle to an image with digital make-up



Eyeshadow Eyeshadow can be applied to both the upper lid and the lower lid. In this case we applied it sparingly to the lower lid, because heavy purple under the eye can give the appearance of a black eye! Other colours may work better, and blacks are commonly used as well.

Eye bags You can soften eye bags by selecting an area of skin below, floating it to a new layer with Ctrl/Apple+J and moving it upwards with the Move tool (V). Drop the opacity to 50% then add a layer mask and use a black brush to wipe away any excess on the eye.

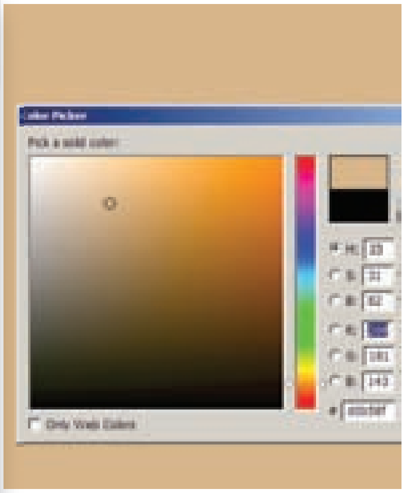
Blusher Blusher needs to be applied very sparingly – you don't want your subject to look like she's starring in a pantomime. This means the edges need to be blended well too. If needs be, use the outer reaches of a very large black brush to soften the edges of the blusher shape.

Lipstick blending mode It's important that the Lipstick layer blending mode is set to Color, so the underlying lightness or 'luminosity' is preserved. With a Normal blending mode, the shade of colour and its opacity can also affect the shadows between the lips – a very light colour would almost neutralise shadows and wouldn't look realistic.

Foundation Don't be tempted to lay on the foundation too thick. Remember that with a Normal blending mode you are affecting lightness or 'luminosity' as well as colour, so you can destroy all shading detail if used too strongly. This is necessary to a degree to reduce specular highlights and darken shadows to even up skin tone, but don't overdo it.

SKIN CONTROL

Build up a smooth base

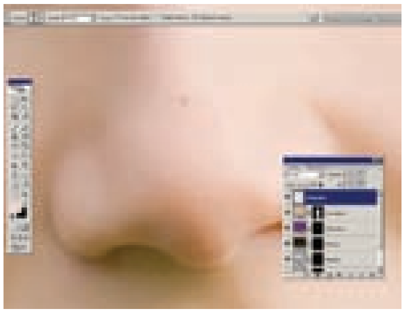


08

Foundation to suit Now we're going to add a little foundation to the face to even up skin tone and give a little sun treatment to pale skin if necessary. Add another Solid Color adjustment layer, selecting a colour that resembles foundation – a warm skin-type colour. You can go a little darker if you're after the fake tan effect.

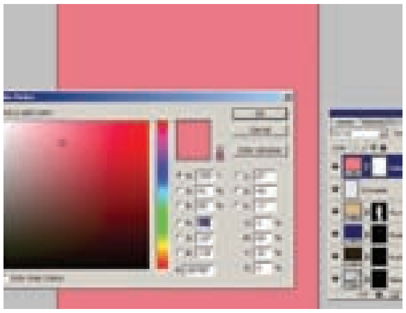
09

Foundation for face and neck Invert the layer mask with Ctrl/Apple+I. Carefully paint the colour back into the skin areas, including the neck, with a white, medium-edged brush, working on the layer mask. Once you've covered areas with precision, you can drop the layer opacity down to something like 20% for a realistic look.



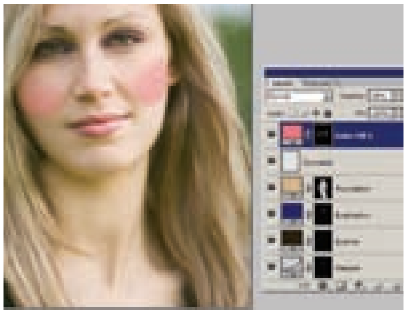
10

Concealer for blemishes Next, we have concealer – commonly used to hide blemishes such as spots. Our concealer comes in the form of the Spot Healing brush (J or Shift+J to cycle through to it) set to Sample All Layers via the Tool Options bar. Use it on a new layer, and simply click on the blemishes and watch them disappear!



11

A colour for the blusher Now it's time for blusher – added most often to the cheekbones to add a little colour and give them some definition. You need to add a new layer first, otherwise the Solid Color twins with the previous layer. Then simply add the adjustment layer as usual, picking out a typical blusher colour.



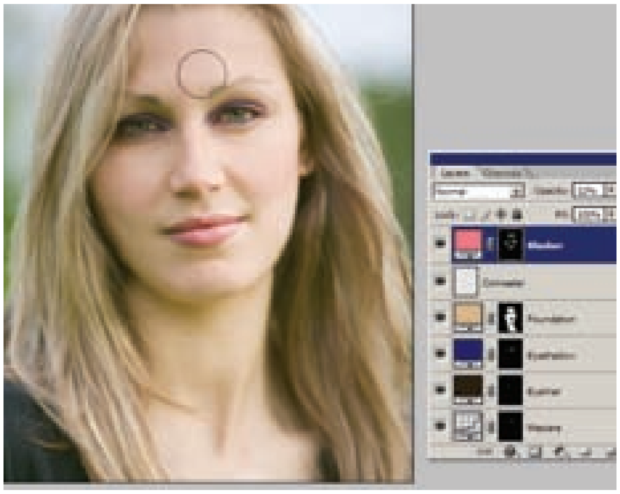
12

Contouring cheekbones Invert the layer mask with Ctrl/Apple+I and paint onto it with a white brush at 50% opacity and 0% hardness to bring out the blusher on the cheekbones. Now take a brush at 20% and paint along the underside of the cheekbone colour, darkening that area further to accentuate the cheekbone shape.

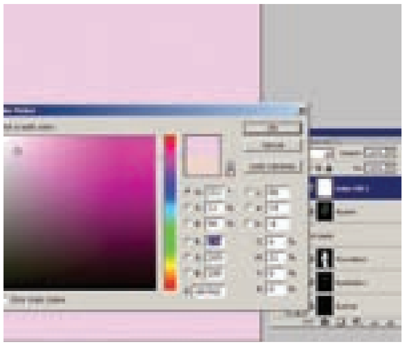
NEXT ISSUE | FIND OUT HOW TO MASTER CUTTING OUT HAIR

GETTING CHEEKY

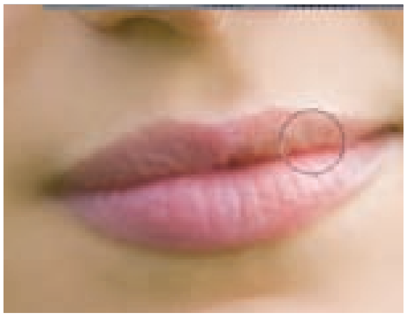
Bring life to the face with blusher



13 Fine-tuning your blusher Drop the layer opacity until the blusher is almost unnoticeable – you should be able to tell when you toggle layer visibility on and off, but not notice directly with the naked eye. You can add a little blusher to nose bridge, forehead and chin with a 40% opacity brush too.

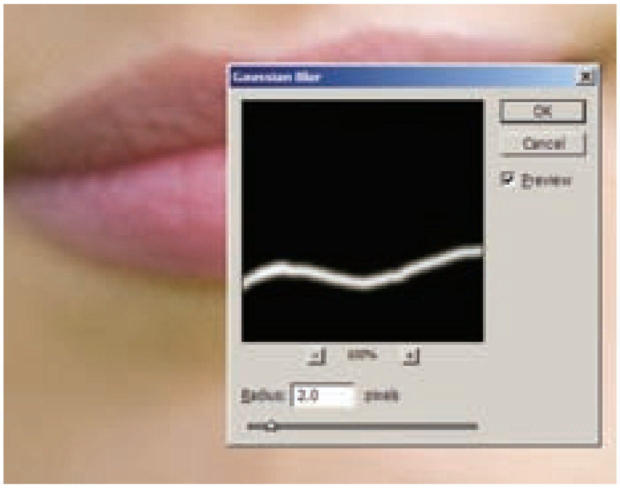


14 Your choice of lipstick Now we're going to apply lipstick with the usual Solid Color adjustment layer technique. Add the layer and pick a colour – doesn't matter which at this stage, as we can alter it later down the line. Use Ctrl/Apple+I afterwards to invert the layer mask to black.



15 Colour mixing Zoom in on the lips with Ctrl/Apple+Plus, and paint onto the mask with a white brush set to 100% opacity to bring out the colour in the lips. Set the layer blending mode to Color and drop the opacity until the colour is as you wish, double-clicking the Solid Color layer to change the colour again if necessary.

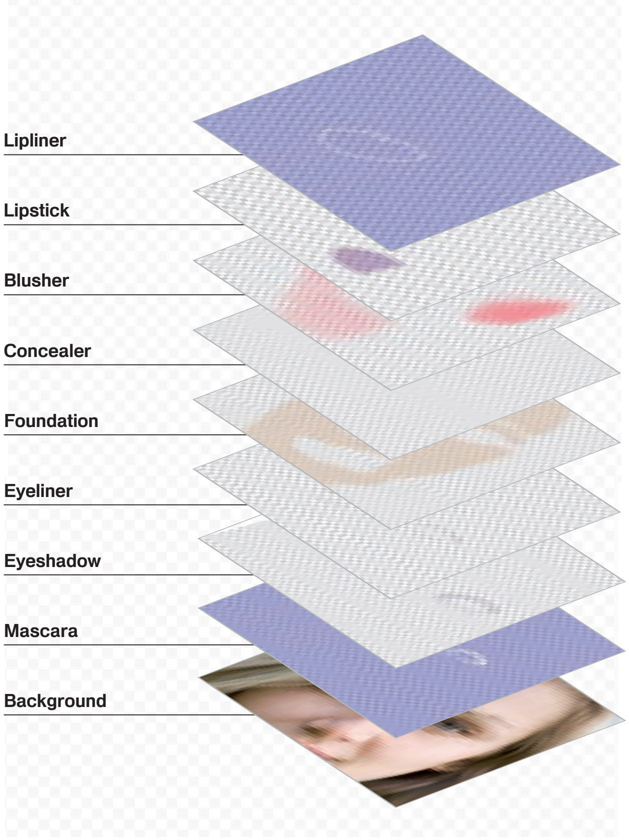
16 Drawing your lipliner Next, add a Curves adjustment layer and drop the curve with a single point to darken things slightly. Now use Ctrl/Apple+I to invert the layer mask. Take a small white brush at 100% opacity, and 0% hardness, and draw around the very edge of the lips in order to darken them.



17 Softening the lipliner The lipliner will probably be too sharp at this point, so make sure the layer mask is still selected and use Filter>Blur>Gaussian Blur to soften the line a little so that it blends in nicely with the lips but doesn't disappear entirely.

Beneath the make-up…

Building up the effect



FOCUS ON PATTERNS

Pattern potential

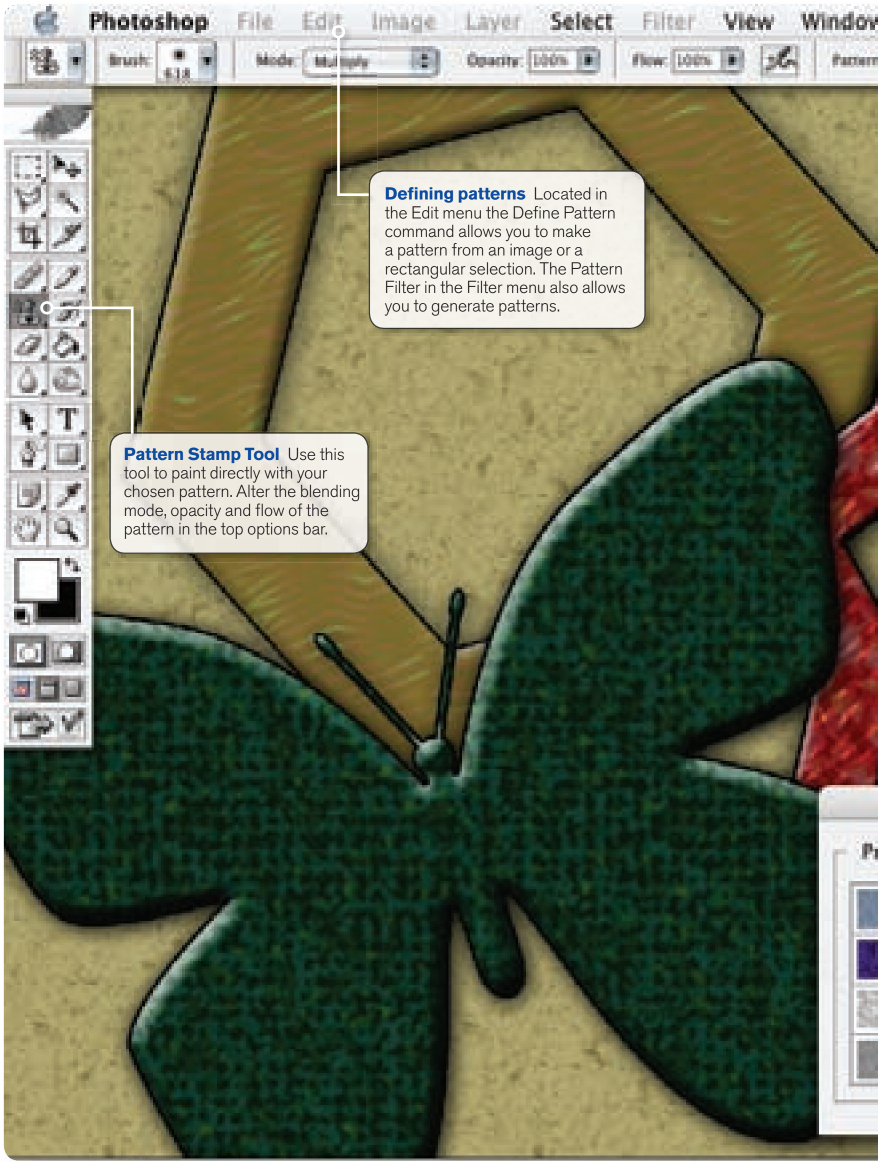
Use Photoshop's preset patterns or create your own to paint with or fill various shapes and sizes

When it comes to pattern handling and creation, Photoshop's capabilities are often underestimated. There's a whole host of ways you can use patterns to create impressive effects in your work.

Photoshop comes with predefined sets of patterns, but it's also easy to create a pattern using any image you wish with the Edit menu's Define Pattern command. The way Photoshop is laid out makes it simple to both save and load patterns from the Pattern Preset palette. Be creative and experimental with the patterns you produce, and build up a large collection of swatches that you can apply to your projects. The Preset Manager will then allow you to organise them into files, making it even easier to relocate them.

You're not limited to applying a pattern to use as a background – they can also be applied to text and custom shapes. As patterns are automatically tiled, it can be difficult to make them seamless when creating them from your own images. Patterns can be even more creative when using the Pattern Stamp tool to paint with, and can even be used in your brushes to give them a grungy patterned effect.

At first glance it may look like there are limitations when using patterns in Photoshop – such as the ability to scale them – but we'll show you a few handy tricks to get around these and use your patterns to their full potential.

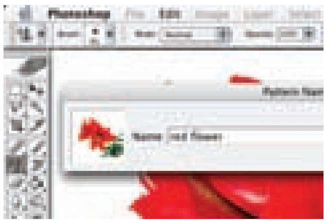


Defining patterns Located in the Edit menu the Define Pattern command allows you to make a pattern from an image or a rectangular selection. The Pattern Filter in the Filter menu also allows you to generate patterns.

Pattern Stamp Tool Use this tool to paint directly with your chosen pattern. Alter the blending mode, opacity and flow of the pattern in the top options bar.

Defining patterns

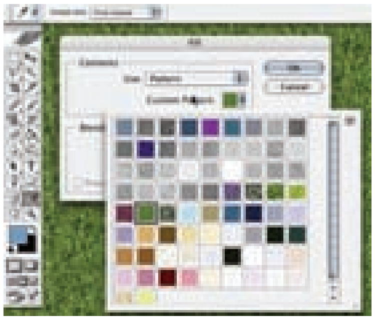
Create and manage patterns in libraries



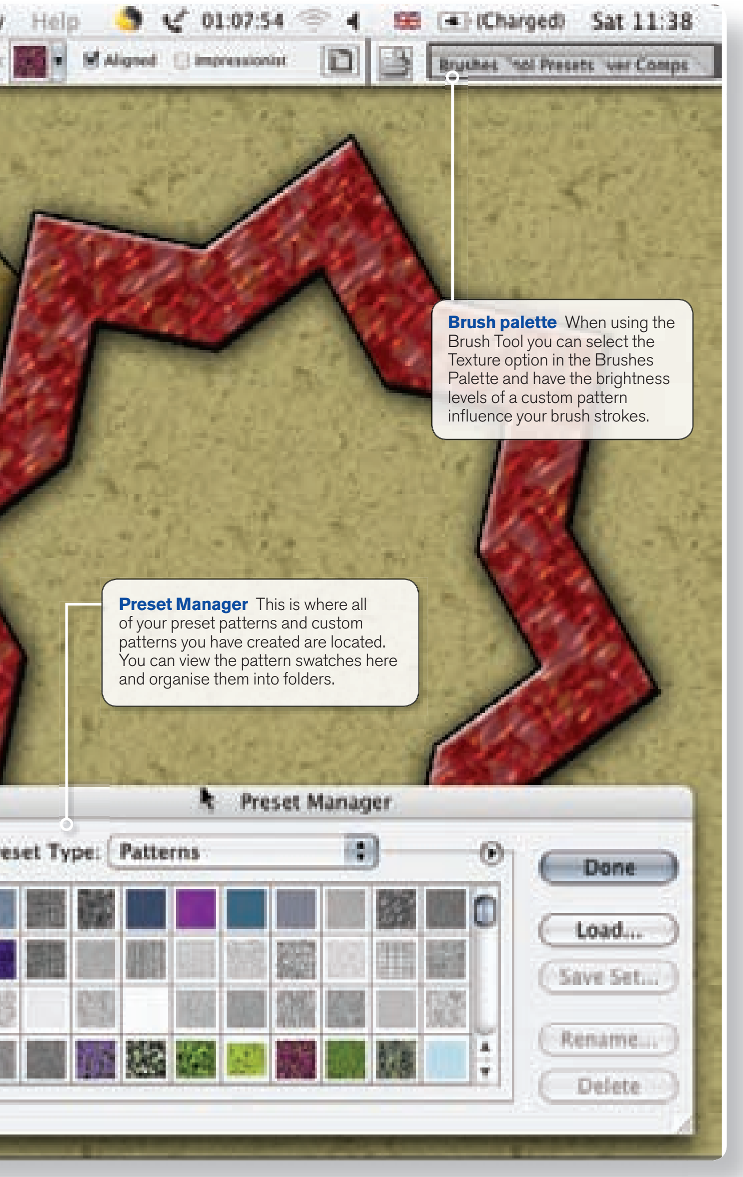
By choosing Edit>Define Pattern you can transform either your whole image or a rectangular selection made with the Rectangular Marquee tool into a pattern. Once you have defined the pattern it can be found by choosing Edit>Preset Manager. This is the location of all preset brushes, swatches, gradients, styles and patterns, where you can view, organise and control them in manageable folders. For example, the Photoshop preset patterns are divided into sets including Rock Patterns and Nature Patterns. When viewing pattern presets, you can bring up a new set by clicking on the arrow to the right of the window.

Using patterns

It's time to put your patterns into action



You can use your patterns by choosing Edit>Fill and then selecting Pattern from the Use drop-down list. Choose a custom pattern by clicking on the arrow beside the swatch. The opacity and blend mode of the fill can then be altered to achieve a subtler pattern effect, which is great for adding texture to an area. Another way to fill with a pattern is to use the Paint Bucket tool and then choose Pattern from the Fill drop-down menu in the top Options bar. Set Tolerance to 255 if you want the pattern to fill everything, select your pattern from the presets and click in your image to fill it. If you want to create a patterned background, try changing the colour of the background or creating a gradient before filling it with your pattern to change its appearance.



Brush palette When using the Brush Tool you can select the Texture option in the Brushes Palette and have the brightness levels of a custom pattern influence your brush strokes.

Preset Manager This is where all of your preset patterns and custom patterns you have created are located. You can view the pattern swatches here and organise them into folders.

Tip

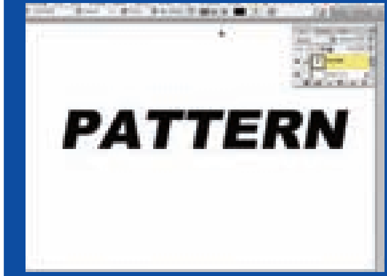
Pattern Maker filter

Choose Filter>Pattern Maker to bring up the filter that helps you achieve a more seamless pattern by generating a randomised pattern based on a rectangular selection. Altering the Smoothness setting reduces the contrast, evening out the lines joining the pattern. You can choose Generate Again for another variation on the pattern to be presented. This feature is ideal when it doesn't matter if the pattern is sporadic.

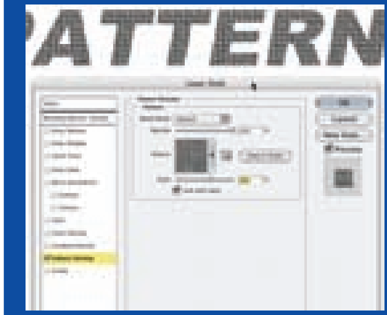
Pattern-perfect text

Combine text, pattern and blending options

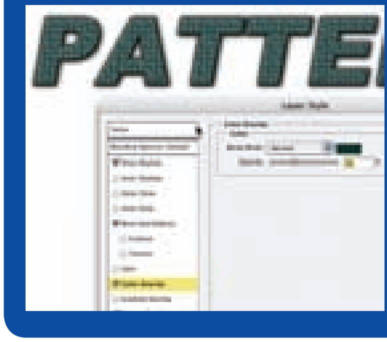
Patterns aren't limited to filling shapes. They fit perfectly to a variety of areas, eg the inside of type. Enhance patterned type by adjusting the layer's blending options.



01 Type the text Select the Text tool and pick a font that's suitable to be filled with a pattern. We chose Arial Black. Alter the spacing of the text by choosing Window>Character and adjusting the kerning value.



02 Pick a pattern Right-click the layer your text is on in the Layers palette and hit Blending Options. Select Pattern Overlay. You can select a pattern preset by clicking the arrow beside the pattern swatch. You can also alter other settings, eg Scale, in this dialog.

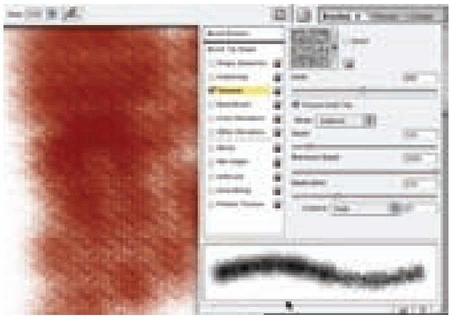


03 Further tweaks It helps to accentuate your text if you experiment with other blending options. Adding a stroke or bevel can help to make your text stand out. We also added a colour overlay layer style to make the pattern appear blue.

Patterns and brushes

Great for a grunge effect

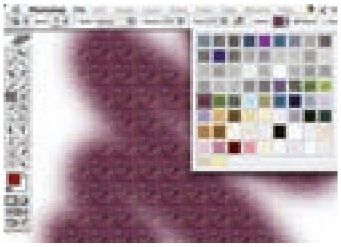
Another idea that you can try out is to combine patterns into brushes, which can be used to create a great grunge look. For this effect we chose a simple soft round brush. Select Window>Brushes and then click on the Texture option. This enables you to choose a pattern by clicking on the arrow beside the swatch. Adjust the other controls such as the Scale, Mode, Depth and Depth Jitter options in order to customise your patterned brush even further. You're not actually painting with the pattern – instead the brush is picking up the brightness levels of the pattern.



Painting with patterns

Take control with the Pattern Stamp tool

We have discovered how patterns can be used to add texture to areas you have painted, but they can also be applied with accuracy as the paint itself. If you want to paint directly with patterns, select the Pattern Stamp tool by clicking and holding down the Clone Stamp tool in the toolbar and selecting it from the fly-out menu. If working on an image such as a wall, and you have created a pattern preset of the wall, you can use the Pattern Stamp tool to paint over unwanted objects. However, the Clone Stamp tool does a good enough job of this.



KEY SKILLS COVERED
What you'll learn

- APPLYING FILTERS
- USING IMAGEREADY
- SAVING AN ANIMATION

ImageReady, steady, go!

Create animations from your stills using Photoshop's sister application

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
30 minutes to one hour

YOUR EXPERT
Zoe Mutter

ON THE CD
Source files and final animation

If you've ever been curious about how animations are made in Photoshop, the answer lies in ImageReady.

You may be pleasantly surprised to discover that as a Photoshop user you already have access to ImageReady, because it comes as part of the Photoshop application. You can work on your images in Photoshop or ImageReady, create animation frames and then export them as a variety of formats including GIF, Macromedia Flash file or QuickTime movie.

Although ImageReady does share common features with Photoshop, it's made to work in conjunction with it and not replace the program. Animations in ImageReady are created using a sequence of layers which are then used to make up each of the frames of a sequence.

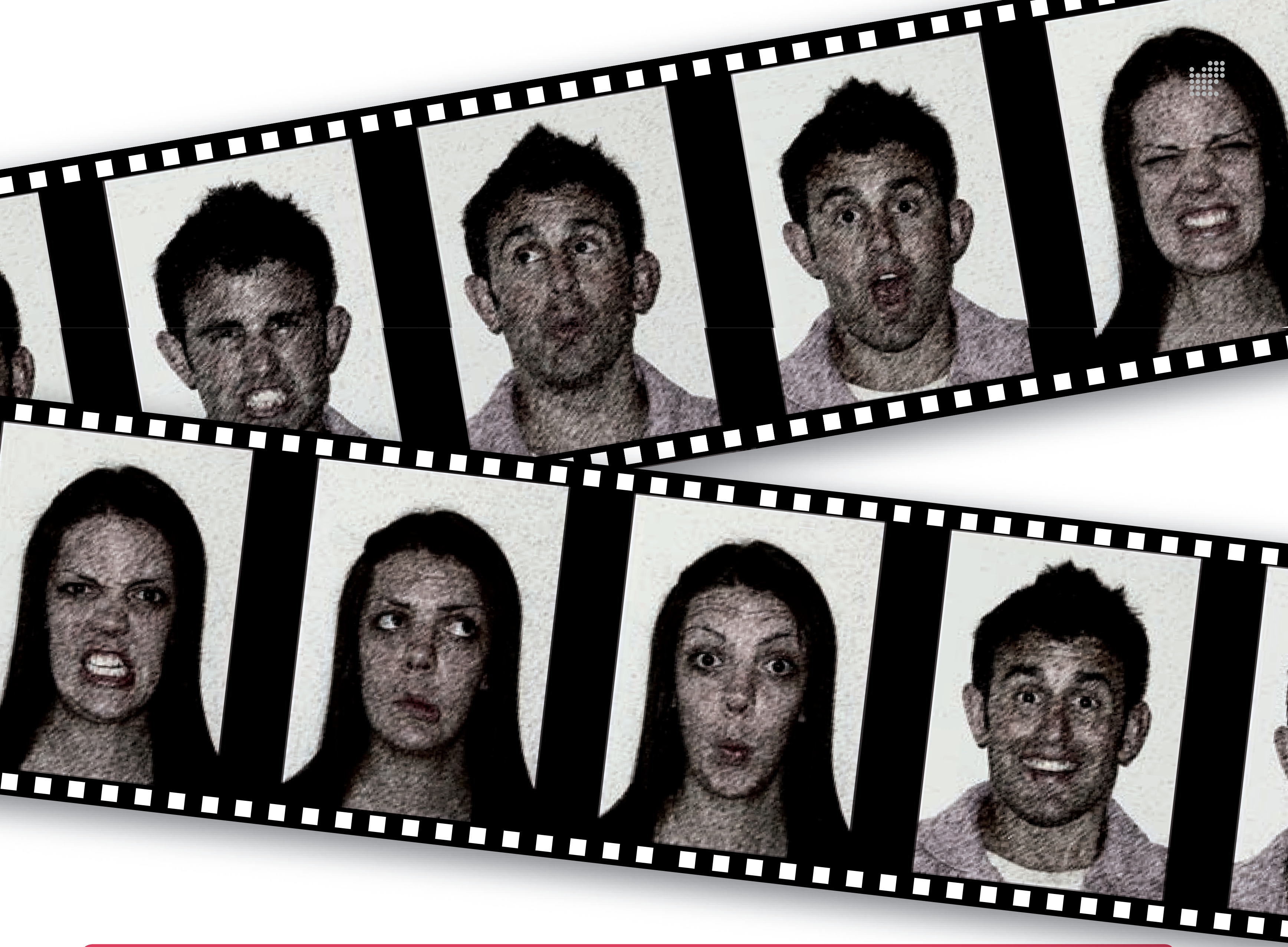
We'll show you how to create a basic animation using a still photograph. The concepts we'll use can be applied to any type of animation – perhaps getting a shape to move from one side of the screen to the other, by moving it a small fraction each layer or frame of the sequence.

As Photoshop and ImageReady work so closely together, you can also make use of many of the features of the programs to enhance your images, such as the filter sets. We'll be demonstrating the effect of the Graphic Pen filter which produces a sketchy result on photos, and then combine this with a low opacity duplicate layer to tint our animation with colour.

ImageReady allows you to not only adjust the order of your animation frames with ease, but also the delay between each one. Using the application's Optimize palette is the key to effective exporting of your animation, because by adjusting the number of colours, Lossy setting and Dither setting, your final animation file can be reduced in size and still play smoothly.

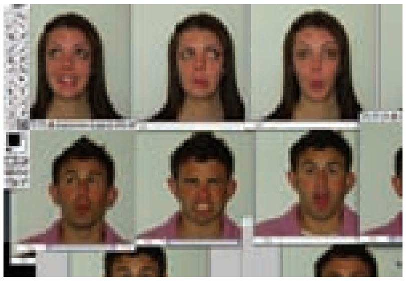
Be innovative with your animations, whether you want to introduce a narrative into the sequence or just create a series of light-hearted shots. And if you think that creating animations is an incredibly complex task, you're about to be pleasantly surprised at just how user-friendly this application is and what impressive results can be achieved.

WORKS WITH | PHOTOSHOP 7 AND ABOVE

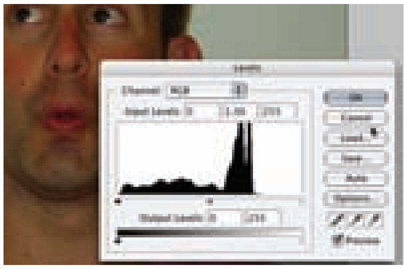


PLAN YOUR STILLS…

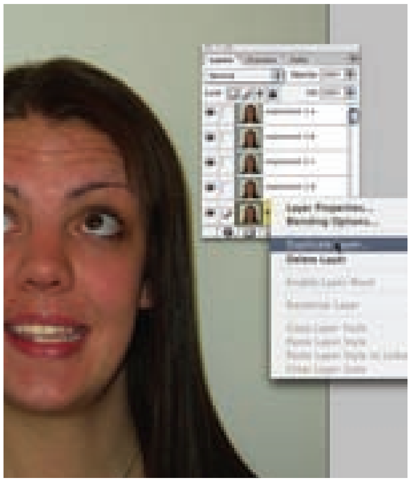
…and transform them with filters



01 Get your images ready We'll focus on a sequence of shots of two people's facial expressions. By applying a filter, we can give the impression that there's movement involved, even though these are all still shots. Take a sequence of still images (or use the ones on the disc). We took ten. Make sure you keep the camera and subject as still as possible. Open your images in Photoshop.



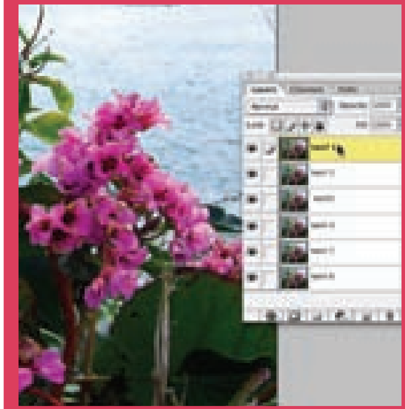
02 Enhance before applying filters Open one of the photos and then copy and paste the other photos into it so you have each on a separate layer. You'll be making multiple copies of your ten original shots. Since the Graphic Pen filter we'll be using creates a sketchy effect on photos, some of the detail will be lost. You may need to use the Levels or Curves features to adjust each image and increase its contrast.



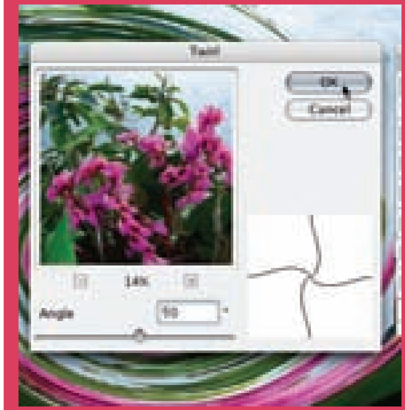
03 Duplicate your layers
Each layer will be a frame in your animation, so make sure that they are in the order you want them to play. We will create four layers – or frames – for each expression in our sequence. Right-click on the first layer and choose Duplicate Layer. Repeat this three more times (so you end up with five copies of this first layer. It helps if you label them 'expression1 a', 'expression1 b', etc.

Experiment with the exciting range of filters

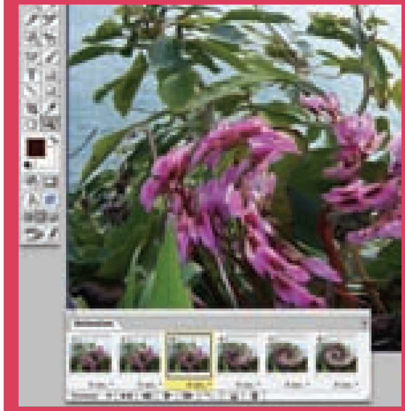
We've used the Graphic Pen filter to bring our stills to life. Not all Photoshop and ImageReady filters produce the same kind of sketchy effect that appears to move, but they can still be used to enhance images. We'll show you an effect using a Distort filter that warps your photo, turning it into a swirling shape.



01 Duplicate image layers This process is similar to the one we've covered and works by changing the settings of a filter gradually so the image is transformed throughout the sequence. In Photoshop, first create as many duplicate layers of your image as you want to make up the sequence. We made five duplicates.



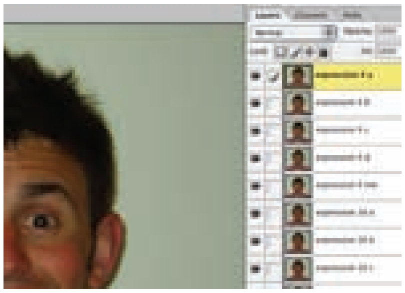
02 Give us a twirl Select the first layer and choose Filter>Distort>Twirl. You'll see that if you move the slider slightly either left or right your image is warped. For the first layer, enter a value of 740. Repeat the process for the second but enter 500 in the Angle box. For the third enter 305, fourth 105 and fifth 50. Leave the sixth untouched.



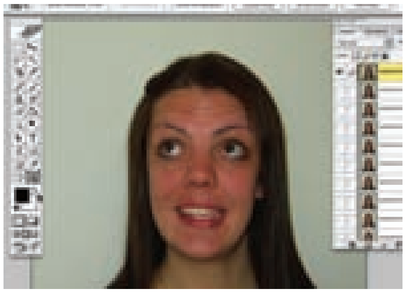
03 Bring it to life Click the button at the bottom of the toolbar to jump to ImageReady. All the layers should be in the Layers palette in the order they were in Photoshop, so go to Window>Animation. Click the top right arrow and hit Make Frames From Layers. Adjust the delay as you wish and export the sequence. The photo will change into a swirl of colour.

WORK THE LAYERS

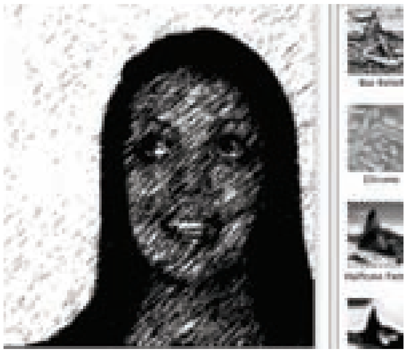
Start applying the filter



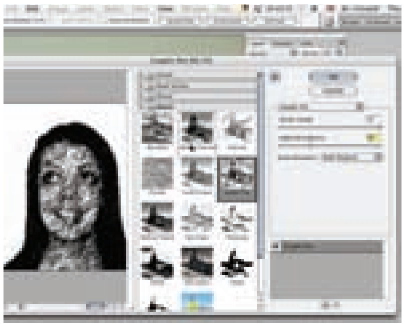
04 Don't be daunted by the layers Repeat this process until you have five layer copies of each expression. Four of the layers for each expression will be used for the animation and the fifth is to add a light tint. The animation looks smoother if the expressions line up, so lower the opacity of the top layer and use the Move tool to align it with the layer below. Increase the opacity.



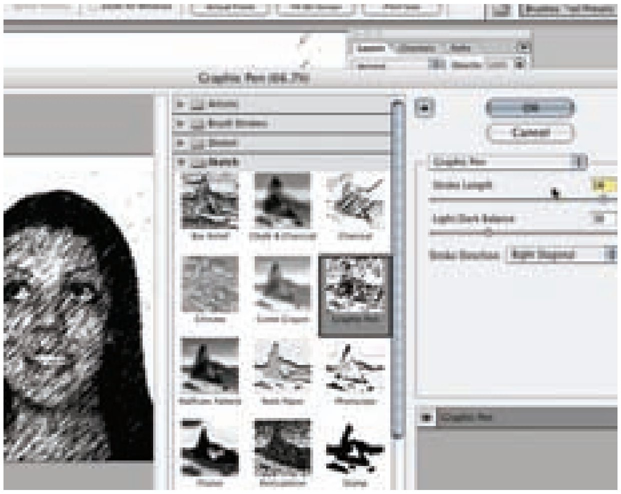
05 Foreground and background Move back to the top of the Layers palette. As the filter we shall use for this animation works using the foreground and background colours, hit the D key to make your foreground and background colours black and white. White needs to be your background colour, so if it's not, click the arrow beside the colour swatches to swap them.



06 Achieve a sketchy effect We will work on one expression of the sequence at a time. Click on layer 1 in the palette to activate it. Choose Filter>Sketch>Graphic Pen to bring up the Filter Gallery. Use the + and – buttons at the bottom of the window until the whole image is visible.

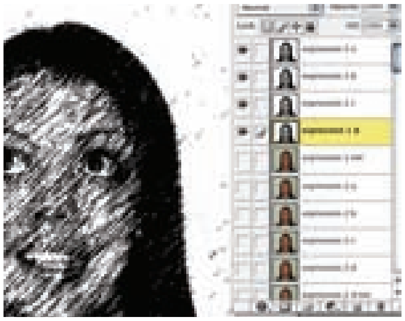


07 Adjust the settings The Graphic Pen filter may have a different effect depending on the image you use, so these settings may not be suitable for all photographs. For this image we left the Stroke Length at 15, moved the Light/Dark Balance to 30 and the Stroke Direction as Right Diagonal. Click OK for the filter to be applied.

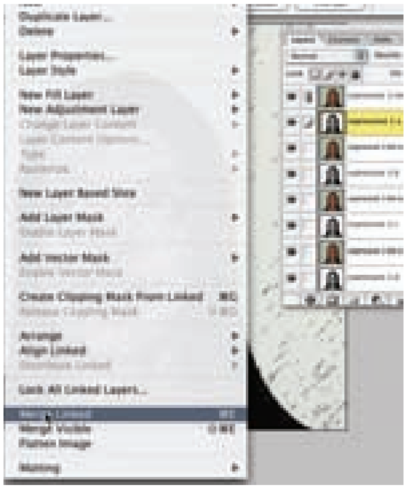


08 Different strokes Click on the second layer down. This should be one of the copies of the first expression we just applied the filter to. Select Filter>Sketch>Graphic Pen. This time leave all of the settings as they were before apart from the Stroke Length. Make this value one less than the previous layer, ie 14.

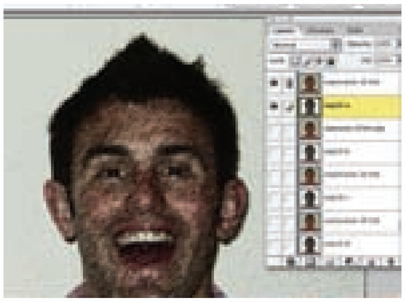
NOTES | IF YOU WERE AROUND IN THE EIGHTIES, YOU MIGHT REMEMBER A-HA'S VIDEO FOR TAKE ON ME. YOU CAN GET A SIMILAR EFFECT WITH THIS TUTORIAL!



09 Repeat filters Repeat this again with the other two layer copies for our first expression and decrease the Stroke Length by one each time (13, 12). To achieve a tinted look, click on your original colour image layer (the fifth layer copy for expression one that we left untouched) and move it to the top of the palette for this set.


Duplicate Layer...
Delete
Layer Properties...
Layer Style
New Fill Layer
New Adjustment Layer
Change Layer Content
Layer Content Options...
Type
Rasterize
New Layer Based Slice
Add Layer Mask
Enable Layer Mask
Add Vector Mask
Enable Vector Mask
Create Clipping Mask From Linked
Release Clipping Mask
Arrange
Align Linked
Distribute Linked
Lock All Linked Layers...
Merge Linked
Merge Visible
Flatten Image
Matting

10 Add a tint Reduce the Opacity to 30%. Duplicate this layer three more times, place each one above one of the black-and-white filtered layers. Click on the first filtered layer to make it active and click in the box beside the lowered opacity coloured image placed above it for a lock icon to appear. Select Layer>Merge Linked. Repeat this for each of the other filtered layers and their corresponding tinted layers.

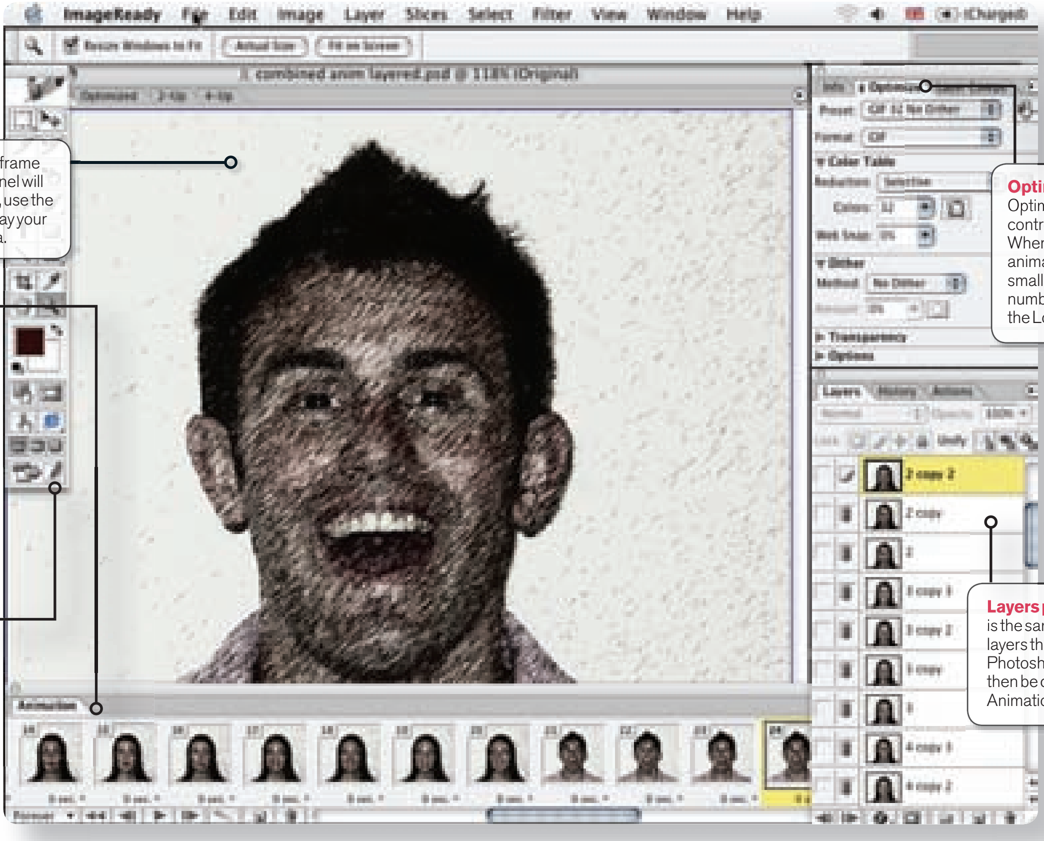


11 Adding more stills We should now have four slightly tinted layers for our first expression. Now move on to the first expression layer for expression 2. Repeat the same steps as for the previous still image. Make sure these layers for your second expression are below the first set so they run in order. Repeat this with all of the expression photographs.

Introducing the ImageReady interface

Having a similar layout to Photoshop, you'll find navigating around ImageReady's interface quite easy

Don't fear ImageReady – it looks similar to Photoshop and isn't scary!


ImageReady
File
Edit
Image
Layer
Slices
Select
Filter
View
Window
Help
Animation
2 copy 2
2 copy
2
3 copy 3
3 copy 2
3 copy
3
4 copy 3
4 copy 2

Preview window Whichever frame you click on in the Animation panel will be displayed here. Alternatively, use the Animation panel's controls to play your animation and view it in this area.

The Animation window and control panel Once you have converted the layers in to frames, they appear in a timeline at the bottom of the panel where they can be rearranged. Use the controls to play back the animation and adjust how many times it loops and also the delay between each frame, using the pull-down menus.

Jump back By clicking on this button in the bottom of the toolbar you can jump back to Photoshop to edit your image. Similarly, the button will take you into ImageReady from Photoshop to make the most of both apps' features.

Optimize window The Optimize palette is where you control how an image is exported. When saving and exporting your animation file, aim to make it as small as possible by reducing the number of colours and altering the Lossy and Dither settings.

Layers palette The Layers palette is the same as Photoshop's. The layers that are brought through from Photoshop to ImageReady can then be converted into frames in the Animation window.

Tool School

Create a droplet of your optimisation

Once you have applied the optimisation settings to your file, you can save them as a droplet and apply them to other files or images to reduce their size. To create a droplet, click the Create Droplet icon in the top right of the Optimize palette and choose a location to save it. In order to apply the optimisation settings to another file, drag onto the droplet icon. It's also sometimes worth using the Lossy setting in the Optimize palette to reduce file size. The higher the Lossy setting, the more info is discarded.

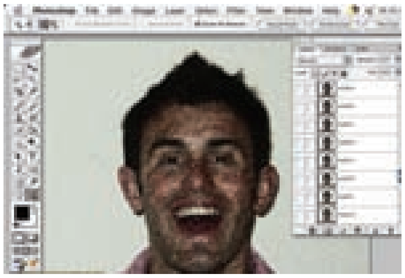
Tip

Extending your frames

We've used four frames for each still photo, but if you want them to repeat a few times before moving to the next selection, Ctrl/Option-click each layer, click the arrow in the right of the palette and hit Copy Frames. Select the final frame of this sequence, the point you want to paste the frames, click on the arrow and pick Paste Frames. A window will ask where you want them pasted: hit Paste After Selection.

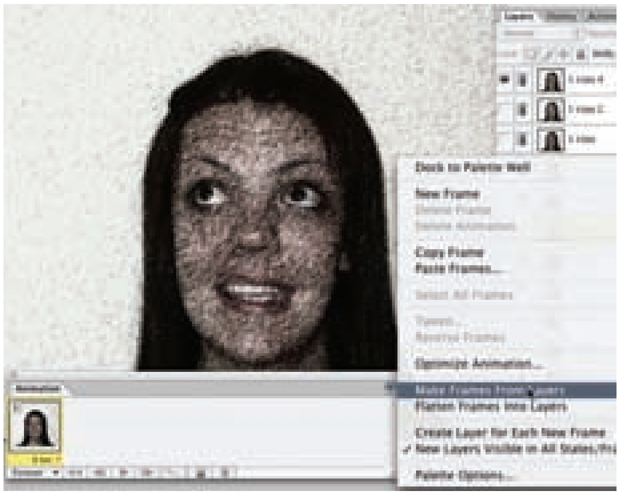
WORKING IN IMAGEREADY

Time to make the photos dance



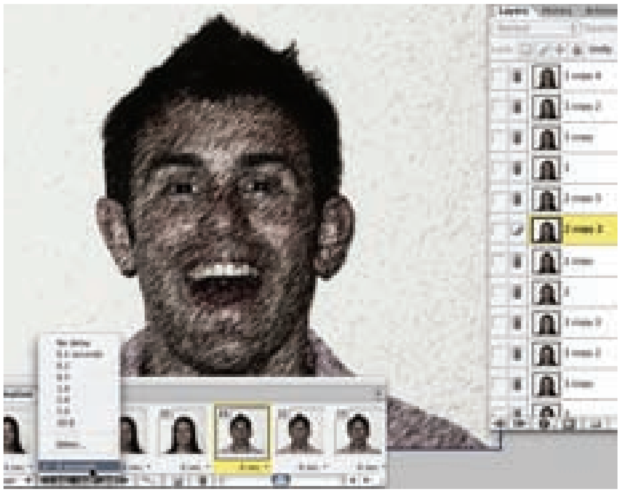
12 Enter ImageReady!

At the bottom of the Photoshop toolbar, click the button with a document and an arrow to edit your document in ImageReady. Your image size needs to be smaller than 40 MB so if this warning appears choose Image>Image Size and reduce it. The layout of ImageReady is similar to Photoshop with the Layers palette containing all of the layers you created in Photoshop.



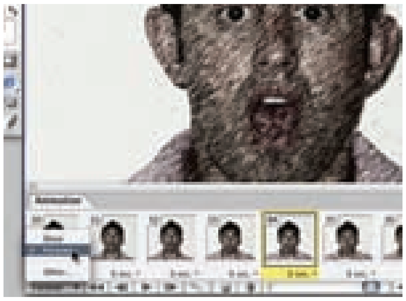
13 From layers to frames

Choose Window> Animation to bring up the Animation panel, which will bring your sequence to life! Only one frame appears in your Animation panel. Click on the arrow in the top right of the Animation window and select Make Frames from Layers. You will now see that each layer from the Layers palette has been brought across in order to the Animation window in the timeline.



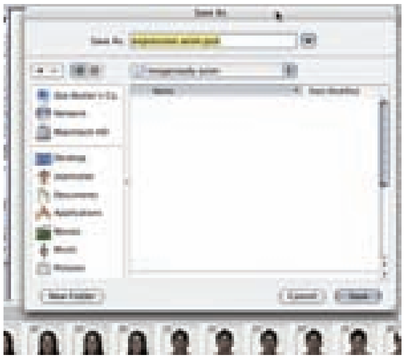
14 Set the delay

Whichever frame you click on will appear in the Preview window so click through to check the sequence is in the order you want. By default the delay between each frame is 0 seconds. Click on this number below each frame thumbnail if you want to select another value from the drop-down menu and change the delay. We decided to leave the delay at 0 seconds.



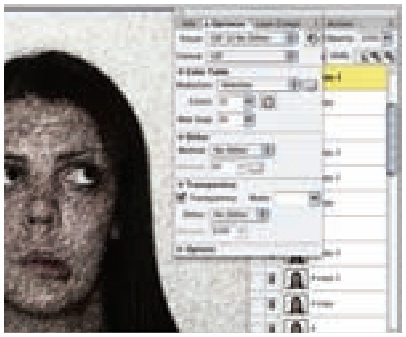
15 Control your playback

Use the Control panel to play back the animation. Click on the arrow beside the title Forever – which is the default setting for playback to loop continuously – if you want to change the playback to Once and be played a single time. Drag any frames you want to remove to the Trashcan icon found at the bottom of the palette.



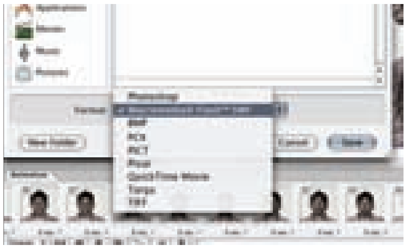
16 Saving options

Save your work as an editable PSD file so that you can work on it again, by choosing File>Save As. To see your animation, you need to save it as a different file format. First you need to make it as small as possible.



17 Optimise the file

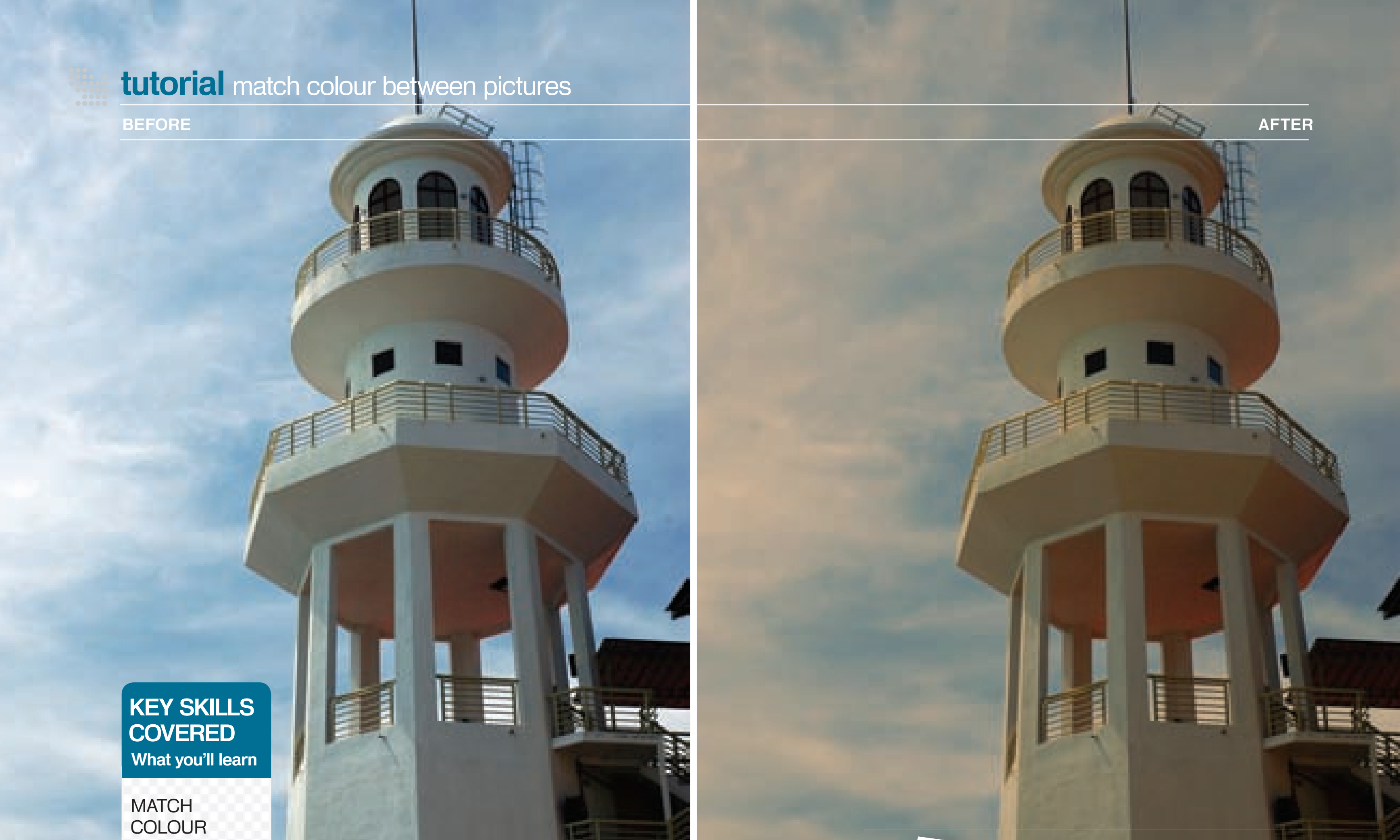
Choose Window> Optimize. It's best to choose a minimum number colour of 32, so select this from the Color pull-down in the Color Table section of the window. Move the Dither value to 0. Select File>Save Optimized As to save as an animated GIF.



18 Extra Export options

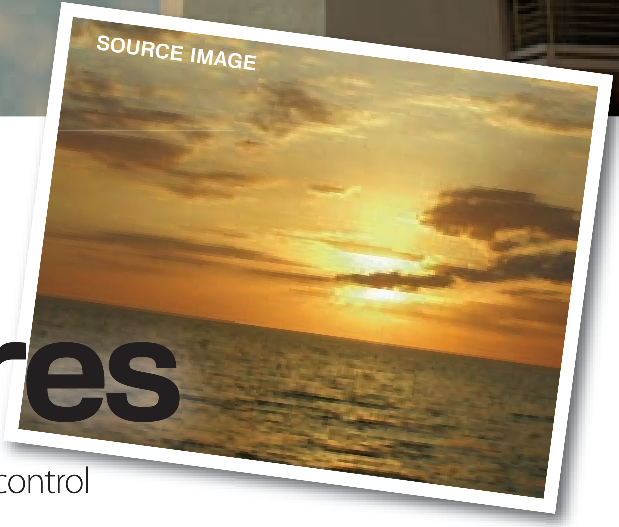
To preview your animation in a web browser choose File>Preview. You have saved your file as an animated GIF, which can be opened and viewed in your web browser. By choosing File>Export>Original Document, you can also export your animation in a variety of formats including a QuickTime file (played using QuickTime Player) or a Flash SWF file (played using Flash Player) from the Format pull-down menu.

eMag™



KEY SKILLS COVERED
What you'll learn

MATCH COLOUR BETWEEN PHOTOS



Match colour between pictures

Turn daylight into dusk using the Match Color control

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
5 minutes

YOUR EXPERT
Zoe Mutter

Ever wanted an easy method of transforming the mood of a photo? Well there's good news, because this is exactly what the Match Color function makes possible.

Our image of a tower is already effective, but what if we want to make the photo look as though it were taken at a different time of day? By selecting another shot – in our case a sunset – we can apply the colours of this sky to the photo of the tower and force it to take on its colour characteristics.

The capabilities of this area of Photoshop don't end here, as it's also possible to select an object from one scene, using the Lasso tool for example, paste it into another and then set the colour attributes so that the pasted image merges with the existing scene.

For tighter control over the outcome, you can make a selection in the source image and use this area's colour info to make the colour adjustment. Simply open up the Match Color window and in the Image Statistics area, choose Use Selection in Source to Calculate Colors option. We'll also show you that the control can even be used to remove a colour cast in a matter of seconds.

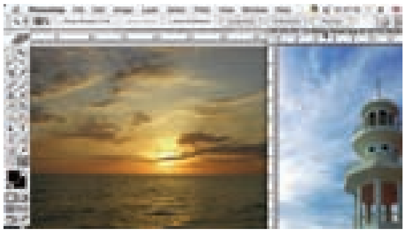
The Match Color command saves so much time because you can apply a colour scheme of one image to another in a single mouse-click, either to change the mood of a photo or blend parts of an image that have been taken from separate photos together by setting consistent colour values.

Follow our tutorial and discover just how simple it is to get the Match Color function to read the colour statistics from the sunset image and apply them to the tower photo.

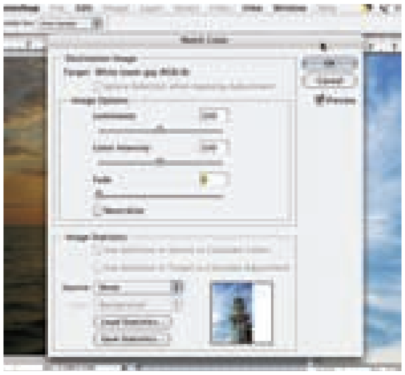
WORKS WITH | PHOTOSHOP CS AND ABOVE

MATCH THEM UP

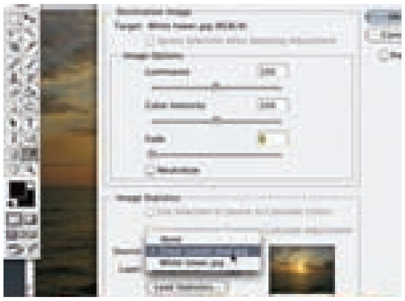
Match colour values from one image to another



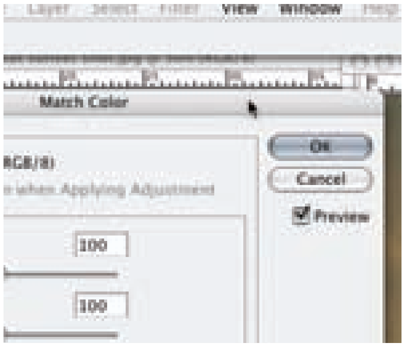
01 Target and source Begin by opening the image 'white tower.jpg' from the disc. Double-click the disc icon, open Disc Content and look in Tutorial Files. This is the image you want the colour to be applied to (the target image). Also open the image you want to use the colour information from – 'great sunset shot.jpg'. This is the source image. Make sure the white tower shot is active. The Match Color command only works in RGB mode, so if necessary choose Image>Mode>RGB to convert your image.



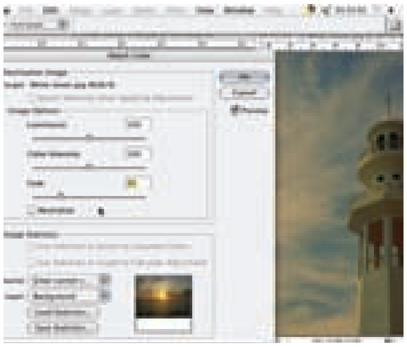
02 Bring up the window Choose Image>Adjustments>Match Color to bring up the dialog box. The layout of the window may seem confusing at first, but colour can be matched in a few simple steps.



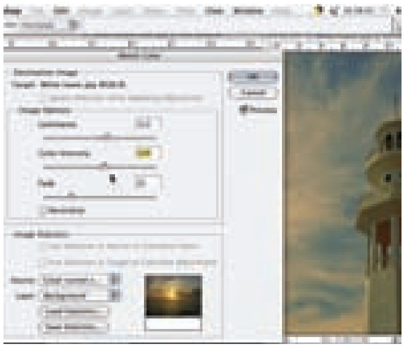
03 Select the correct source At the top of the box the target layer is labelled as the 'white tower'. This is because it's the selected image in Photoshop. Move to the Image Statistics section and click the Source pull-down menu to locate the source image (the sunset shot) that you want to use the colour statistics from. It will be displayed as a thumbnail image.


Layer Select Filter View Window Help
Match Color
OK
Cancel
Preview
RGB/8)
e when Applying Adjustment
100
100

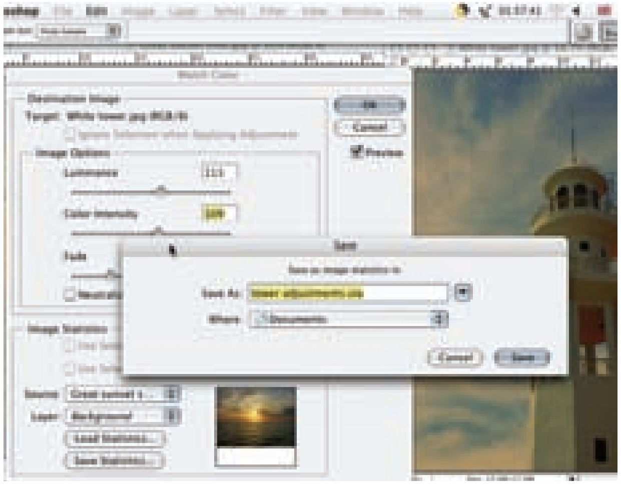
04 See the change If you click the Preview button your change is displayed and the image of the tower will take on the colours used in the sunset photograph. The colours of the tower are made cooler and the scene looks as if it has been photographed at dusk.



05 Toning it down The modifications on the image are a bit too extreme. If you feel that the effect is too dramatic, moving the Fade slider to the right decreases it and makes it look more similar to the colours of the original tower photograph.



06 Fine-tune the adjustment Sometimes after the Match Color command has been applied it may need to be a little lighter. To adjust how light or dark your image is, use the Luminance slider. The saturation can be altered using the Color Intensity slider.



07 Saving settings Once you are happy with your adjustments click OK for your changes to be applied. To save the settings you have adjusted in the Match Color window and apply them to other images, choose Save Statistics in the Image Statistics area. When working on another image, you can then choose Load Statistics and locate the settings file.

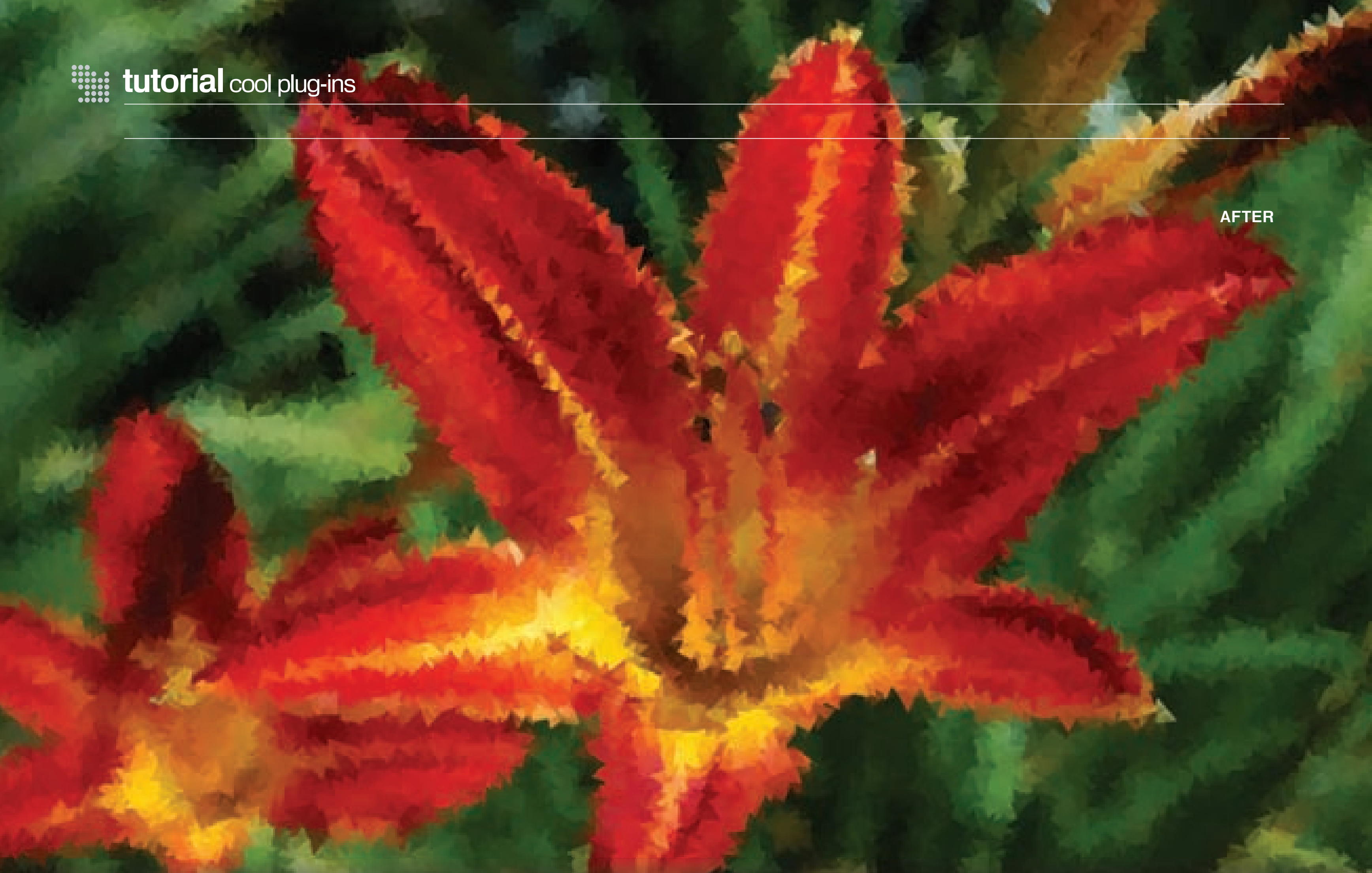
Tip

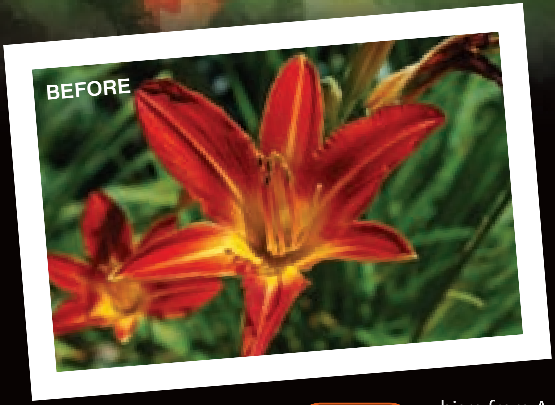
Using Match Color to remove a colour cast

The Match Color command can also be used to remove colour casts from images. Choose Image > Adjustments > Match Color and ensure that None is selected in the Source drop-down menu. This means the source and target image are the same. Choose Neutralize in order to remove the colour cast. You may need to adjust the Luminance, Color Intensity and Fade sliders again – and watch the Preview window to judge when it is successfully altered.

Use Match Color to create seamless compositions

You can use Match Color when you paste an object into another image and want it to look part of the scene. If you selected just the tower from the first image and copy/pasted it into the sunset scene, go to Image > Adjustments > Match Color after ensuring the layer you want to alter – the tower – is active. As you're adjusting the color in a single image rather than matching between two images, the image you correct is the source and target image. Move to the Layer menu and pick the layer you want to match the colours to – the sunset layer. The colour info of the background layer will be applied to the foreground tower image. You'll likely need to adjust the Luminance, Color Intensity and Fade sliders again, making the tower blend in.





Use the Cubism plug-in

Quickly make your images more shapely and artistic

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 20 minutes

YOUR EXPERT
Zoe Mutter

Cubism from Auto FX Software comes as part of DreamSuite Series One but you can also pick it up as a standalone plug-in if you prefer.

The plug-in is perfect for giving an artistic touch to your photos. It basically applies geometric shapes that emerge from the photograph, fading from transparent to solid as they become visible. The effect created by the plug-in is particularly well suited to natural images such as landscapes or the photograph of flowers that we've chosen, but it can be applied to photographs of people just as successfully.

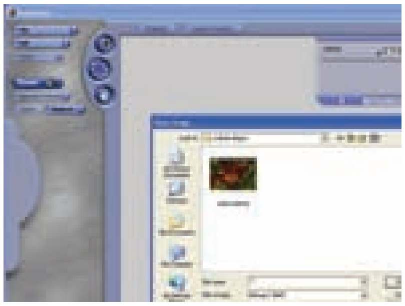
The result of the plug-in can be easily tailored to suit the extremity of the effect you wish to produce, and to what extent you want your image to retain its original form. Cubism also makes it possible to select where you want the effect to be applied. For example, we've shown that some interesting effects can be achieved when it's confined to just the background of an image. This has the result of distracting the attention from the background, as it softens it in comparison to the sharply outlined foreground image. The simple controls for settings such as shape and size mean that using this plug-in couldn't be easier. Often plug-ins are far too complex and daunting to use, so it's a pleasant surprise to find one that doesn't include unnecessary and confusing controls.

If you want a quick and easy way to transform your photographs into artistic pieces, then using this plug-in is the best option. Masking is also possible, because by creating a selection within your image in Photoshop and then loading the plug-in, you can use this area as a basis for the mask and have complete control over which areas are affected.

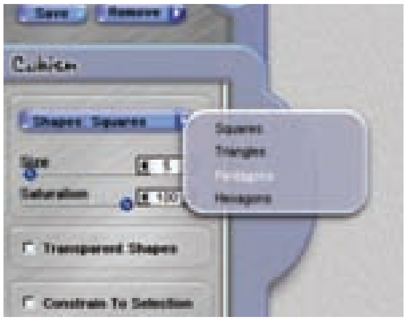
For more information on Cubism or to buy a copy for $50, visit the website at **www.autofx.com**. Alternatively, enter our competition for the chance to win your very own copy!

BE THERE OR BE SQUARE

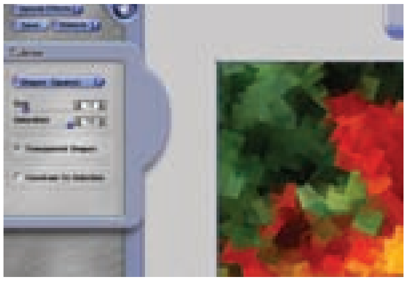
Tailor the shape, size and saturation of your effect



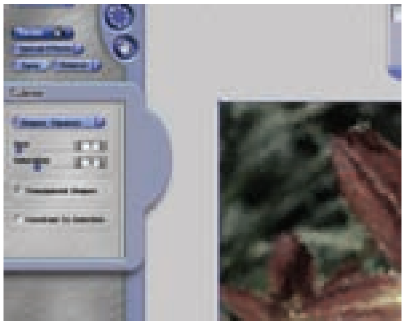
01 Locating the image Within the installation process you will be required to select an install location. The install location you should choose is in the Plug-ins folder in your Photoshop Applications folder. You will then find the plug-in in Photoshop, under Filter>Auto FX Software. Once within the Cubism workspace, choose File>Open and locate your image.



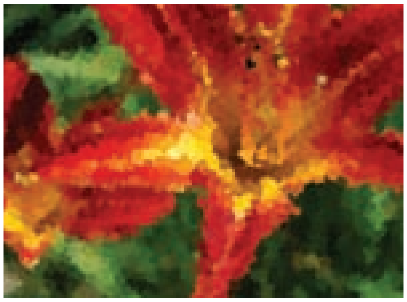
02 Selecting shapes The first slider in the plug-in makes it possible to choose which shape you want your image to be made up of. There are four options for the shape of your Cubism effect – triangles, squares, pentagons and hexagons. Selecting Triangles as the shape seems to have the most subtle effect.



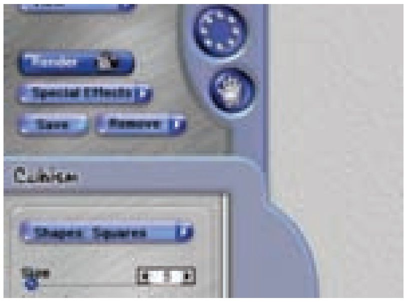
03 Now for the size The Size slider is used to control how large or small the shapes you have chosen will appear in your image. For a more extreme effect, move your Size slider to a higher value than the default setting of 10. This image demonstrates the severity of the effect if the Size slider is moved up to a value of 18. The photograph is hardly recognizable, and this therefore may not be a recommended Size setting!



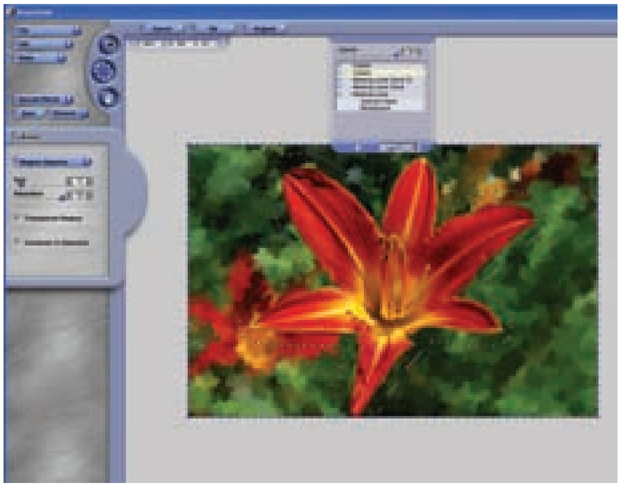
04 Delicate effect The Saturation slider is used to reduce the amount of colour that is displayed in the shapes and therefore the overall image. A lower setting for this slider will result in fewer colours being seen. Moving the saturation down slightly creates a more delicate variation of your original image.



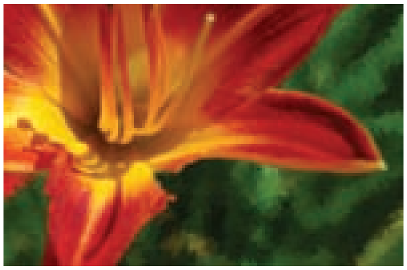
05 Blended or solid colours If you choose to have the Transparent Shapes option selected, then any shapes which are semi-transparent will be blended together by the plug-in. If the option is unchecked, the shapes will be constructed from solid colours which are derived from the image. This can be a useful option if you want to create a more powerful effect.



06 Image rendering If using the plug-in as part of DreamSuite, to see the effect your adjustments of the different slider values have had on the image, click the Render button. It will only take a short time for the image to be transformed and your changes applied. If you're using it as a standalone plug-in, the effect will be carried out automatically.



07 Constraining your effect to a selection Having the Constrain to Selection box checked will force the effect to confine changes to just the selection. This option is only available if you have selected a certain part of your image using your chosen method in an application such as Photoshop. To enable the effect to apply to the entire image, the box must be left unchecked.



08 Artistic background As the Cubism plug-in can create some attractive effects when applied to selected areas of an image, we experimented with applying it to just the background. For this effect we selected our background using the Magnetic Lasso tool in Photoshop, loaded the plug-in and then created a masking layer. The Smooth Edge setting was set to the maximum for a less harsh edge.

Expert Tip

Smaller size, greater detail

CUBISM

There are many different variations of settings you can choose within the plug-in by altering the size and shape. If you want to achieve a more subtle effect with more detail seen, choose a lower setting for the Size slider. The shapes you've chosen to make up your image will be smaller and less evasive.

Win a full version of Auto FX's Cubism

Auto FX Software has offered to give away copies of Cubism to five lucky readers. The plug-in, worth $50, can be yours by answering this simple question: How many different types of shape are available to you when using the Cubism plug-in? Email your answers to **PCR@imagine-publishing.co.uk** by 16 July 2006.

Advice

Visit the advice centre for help with fixing photos, solutions to your image-editing problems and directions to helpful destinations on the web

Your expert panel…

GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem

ZOE MUTTER
Zoe's a keen photographer and a whizz at fixing common flaws in images

JO COLE
The web is awash with helpful sites, and Jo brings you the best ones out there

What you'll find in this section

Q+A
Get to the bottom of your image-editing woes in this part

PHOTOFIX
Send us your problem shots for advice on making them all better

RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to…

Post you questions to *Photoshop Creative* Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ.

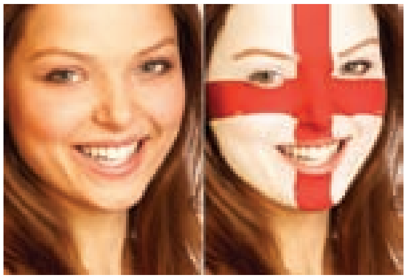
Alternatively you can email us at **PCR@imagine-publishing.co.uk**.

Q+A

Let us sort out your image-editing quandaries

Digital face painting

Q I was inspired by all those patriotic people who painted flags on their faces during the World Cup to do the same – in Photoshop that is. I've tried using the Liquify filter to bloat the flag so it follows the contours of my face, but can't do it convincingly. Any suggestions?
Adam Watkins



Use a displacement map to distort a design or logo so that it follows the contours of your face

A Our first suggestion is to put away the Liquify filter and let your face do all the work! By turning your physical features into a displacement map you can distort a flag (or any design you like) to make it follow the contours of a face without needing to push pixels around with the Liquify filter.

First open the source file you want to add the flag to. Ideally the face in the photo will have some shadow and highlight detail. This will give a more effective displacement map than a flat-lit face (especially if it's been bleached by a burst of flashlight). To turn the face into a displacement map, drag the background layer thumbnail onto the Create a New Layer icon at the bottom of the Layers palette. This will give a duplicate layer of your face. Go to Image>Adjustments>Desaturate to remove all colour info from the duplicate face layer. The layer's black, grey and white pixels will push and pull the flag layer's pixels to displace them, so a high contrast image will be more effective. To create a more powerful displacement map, increase the contrast on the greyscale face by going to Image>Adjustments>Equalize. Soften the greyscale layer a little by going to Filter>Blur>Gaussian Blur. A blur value of 2.2 should do the trick. This will leave you with a high contrast greyscale layer. To turn it into a displacement map, save it as a PSD file called 'Displace.psd.' You can turn off the greyscale layer in your main document, as it's no longer required.

Now for the flag. Create a new layer and draw a flag so it overlaps the face. We bashed out a St George's cross using the Rectangular Marquee tool and the Paint Bucket. We used the Move tool to place the cross so it would overlap the model's face in an appropriate position. At this stage the cross shape will be too flat, but the displacement map will fix that. Target the flag layer's thumbnail in the Layers palette and pick Select>All. Then go to Filter>Distort>Displace. In the Displace dialog box set the Horizontal and Vertical scales to 5 instead of the default 10. This will enable you to displace the flag in small increments, giving

Tip

When you use the Clone Stamp tool, it's wise to give yourself the option of undoing the changes. Select the Clone Stamp tool. In the Options bar tick the Sample All Layers box. Now you can sample pixels from the source image and clone them onto the new layer.

Action stations

Speed up your workflow

Our answer to the picture framing question on page 75 covers a variety of steps that enable you to create a wooden frame from scratch. You can apply these steps to photos of any orientation to enhance them with a frame. To save time, turn repetitive multi-step procedures into a one-click action. Open the Actions palette (Window>Actions) and click Create New Action. Give the action a snappy name (eg Frame-o-matic!) and hit Record. Follow the steps then click Stop. You can apply the action to any photo and frame it in seconds.

KEYBOARD SHORTCUTS Edit menu

	PC	Mac
Undo	Ctrl + Z	Apple + Z
Step forward	Shift + Ctrl + Z	Shift + Apple + Z
Step backward	Alt + Ctrl + Z	Option + Apple + Z
Fade	Shift + Ctrl + F	Shift + Apple + F

you greater control over the distortion. Click OK and navigate to the Displace.psd file. Hit OK and the flat flag layer will become distorted by the greyscale version of the model's face. Lighter areas such as highlights on cheekbones will push the flag texture outwards, making it look as if it's painted on the face. To distort the flag even more press Ctrl/Apple+F to reapply the Displace filter.

To make the flag look like it's made of paint, change the flag layer's blending mode to Soft Light. This will enable skin texture to show through the flag design. Reduce the flag layer's opacity to around 74% to make the effect more subtle. Parts of the flag will appear to be painted on your model's teeth and eyeballs, which is taking patriotism too far! Use the Eraser and a soft-edged brush to remove the unwanted details so it only appears on skin.

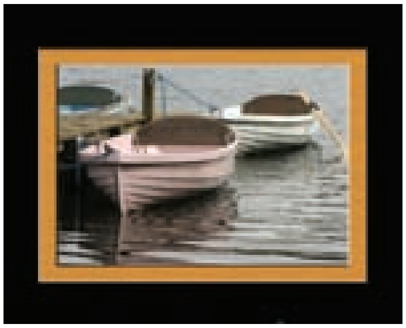
Alternatively, add a layer mask to the flag layer and use a soft black brush to poke holes in the flag layer to reveal hidden features like hair. The advantage of using a layer mask is you can press X and use a white brush to restore pixels you've hidden earlier, giving you more creative control over the final image. Finish the image off by dabbing a white brush on parts of the red flag to fake the look of paint smudges.

You've been framed

Q I'm using Photoshop to create an online portfolio of photos. Is there a way to add a wooden picture frame to my images to create a classy gallery effect?
Mark Evans

A You can add a wooden frame to any image with a bit of fiddling around in the Layer style section of the Layers palette. Kick off by creating a new layer. Press Select>All. The 'marching ants' selection marquee will appear around the edge of your image. Go to Edit>Stroke. In the Stroke dialog box type a value in the Width section. In our example we went for 150 pixels, but the value you'll need to choose depends on the size of your source image. Larger values will create larger frames. Pick a white colour. Set Location to Inside and click OK. This will add a flat white border around the edge of the photo.

To add texture and depth to the white border, target its layer in the Layers palette. Go to the bottom of the palette and click on the Add a Layer Style icon. To add a wooden texture to the white border, select the Pattern Overlay layer style. Initially your frame will

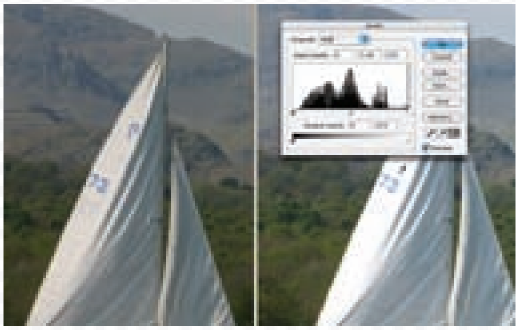


Enhance your online galleries by using Layer Styles like Bevel and Emboss to create three-dimensional picture frames

One-click fix

Improve tonal range in a click!

You may be familiar with using the Image>Adjustments>Levels dialog to fix tonal range problems. Let's say you have an underexposed shot. The highlights look dull instead of bright white. You could use the histogram and the Input Level sliders to tweak the photo's highlight values to brighten them up, but a faster way is to select the Set White Point eyedropper tool. Click an object that should look pure white. Photoshop will analyse the sampled pixels and adjust them to make them whiter. It'll also brighten up similar pixels in the rest of the image.

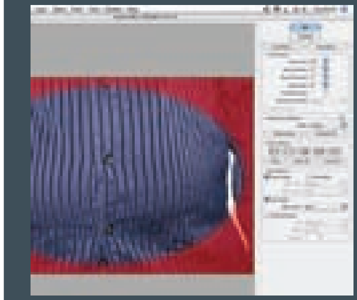


FLATTEN THAT STOMACH

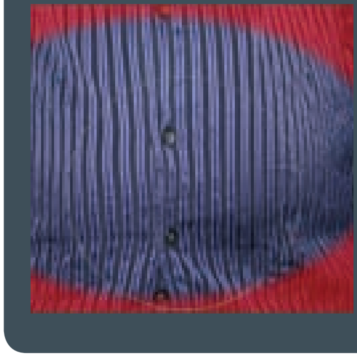
Q I want to make a good impression on someone via a photo, but I've developed a touch of middle-age spread. I'll lose a few pounds before I meet my friend, but want to send them a photo now representing how I'll look after the diet. Any tips on trimming the fat using Photoshop?
Max Ingram

A Diets are dull and liposuction sucks. You can lose weight the easy way with a digital nip and tuck courtesy of the Liquify filter's Pucker tool. Follow the steps below to firm up with a Photoshop workout. We promise no sweat is involved!

01 Make a selection In our example the stripes accentuate the shape of the stomach. Select the Elliptical Marquee tool (M). In the Options bar set Feather around 12 pixels. This helps make the blend between the edited pixels and their surroundings more subtle and therefore less noticeable.



02 Pucker up Now go to the Filter>Liquify menu. Select the Pucker tool (S). Increase the tool's Brush Size to cover the stomach area. Reduce the Brush Pressure so you can make changes in smaller increments. This gives you more control over the image-editing process.



03 Breathe in! Gently click with the Pucker tool to push the bulging stomach inwards. To give the brush a softer edge, reduce the Brush Density value. This will help blend the puckered pixels with their neighbours. Finally, tidy up remaining curves using the Forward Warp tool (W).

KEYBOARD SHORTCUTS Edit menu

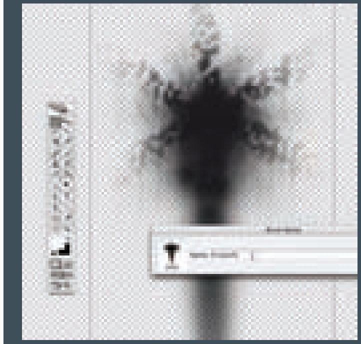
	PC	Mac
Cut	Ctrl + X	Apple + X
Copy	Ctrl + C	Apple + C
Copy merged	Shift + Ctrl + C	Shift + Apple + C
Paste	Ctrl + V	Apple + V

FABULOUS FIREWORKS

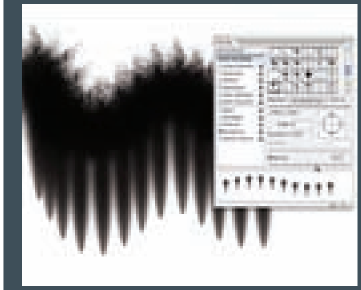
Create digital pyrotechnics

Q I'd like to add exploding bursts of fireworks to an image using Photoshop, as I've always had trouble shooting them for real. My firework photos tend to be blurred or underexposed. How can I create fireworks digitally?
Janice McPherson

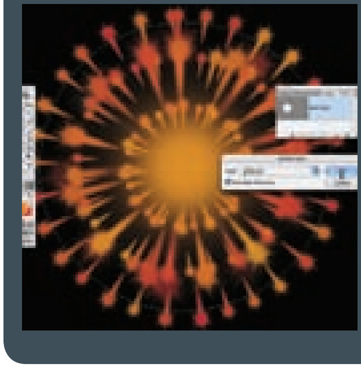
A You first need to create a firework-shaped brush tip, then modify the brush's attributes so each stroke you make radiates outwards. You can then stroke the modified brush onto a circular path to create a pyrotechnic burst! Here's how…



01 Create a tip Go to the Brush Preset Picker and select a star-shaped tip. Apply that to a new layer and use a soft-edged brush to add a trail. Make sure your background is transparent. Now make a marquee selection around your design and choose Edit>Define Brush Preset. Call it 'Firework'.



02 Modify the tip Your firework tip will be in the Brush Preset Picker. Do a test stroke. The firework-shaped tips will be bunched up and pointing in the same direction. Click the Brushes palette icon. Increase Spacing to 130%. Go to Shape Dynamics and set Angle Jitter to Direction.



03 Different strokes Draw a circle with the Elliptical Marquee tool. Now right-click inside the selection and choose Make Work Path. From the options in the Paths palette choose Stroke Path. Set the Tool to Brush. This will cause your firework tips to radiate outwards from the circular path.

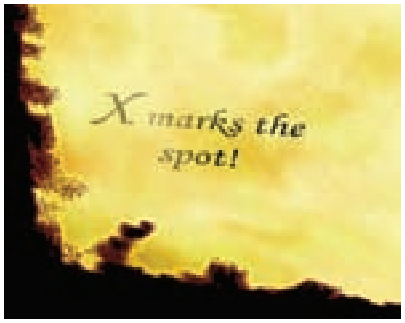
consist of the default blue bubble pattern. Click on the little arrow to the right of the Pattern preview window to open the Pattern Picker. A new window will open enabling you to scroll through a variety of patterns. Scroll down until you find a pattern called 'Wood' and click on it. The stroked border will change to include the wooden pattern. To see the grains in the wood pattern more clearly, drag the Scale slider to the right. In our example a Scale value of 600% added more grain detail to the texture.

Your frame will now have a wooded texture but still look very two-dimensional. To create a more tangible frame that has depth, click the Bevel and Emboss layer style. Set Style to Inner Bevel. Set Technique to Chisel Hard. Increase the percentage of the Depth slider to add a more three-dimensional edge. Set Direction to Down. Your photo will now be mounted in a distinctive looking wooden picture frame.

Ancient parchment

Q I'd like to create a tattered and worn treasure map that looks like it's been burnt around the edges. What can you recommend to get this effect?
Angus Hewlett

A This combination of techniques will do the trick. Start by creating a blank document in Photoshop. Create a new layer called 'Parchment'. To create an aged parchment texture, click on the Foreground Color icon and choose a pale yellow. Choose a similar but slightly darker yellow for the background. Go to Filter>Render>Clouds.


X marks the spot!

Use brushes, layer masks and layer effects to create a worn parchment that's slightly charred around the edges

This will fill the entire background layer with a yellowing parchment texture.

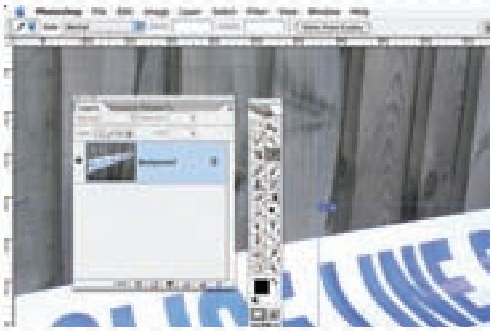
To age the texture even more, select the Burn tool, set its Range option to Midtones. Set Exposure to 34% so you can build up the aged effect gradually. Spray around the edges of the paper to create a darker mottled texture.

To make the edge of the paper look like it's been partially burnt, create a new layer called 'Black' and place it under the Parchment layer. Edit>Fill the new layer with black. Target the Parchment layer and click the Add a Mask icon at the bottom of the Layers palette. Choose the Brush tool. Click on the Brush Preset Picker and scroll down until you find the brush labelled 'Oil heavy flow dry edges'. Choose a black foreground colour and spray this brush on the Parchment layer's mask. This will poke rough-edged holes in the Parchment layer revealing the parts of the Black layer below. Apply a little

Super slices

Turn guides into slices

Many designers use Photoshop to create layouts for sites. You can use the Slice tool (K) to chop up the image into web-friendly GIFs. Alternatively, use Photoshop's blue guides to help you create your web page's layout. To add guides to the document, press Ctrl/Apple+R to activate the rulers. Drag horizontal or vertical blue guides from the rulers onto the main image. With the Slice tool selected, go to the Options bar and click the Slices From Guides button. Photoshop will use the guides like a dicing tool and chop up the image into web-friendly chunks.



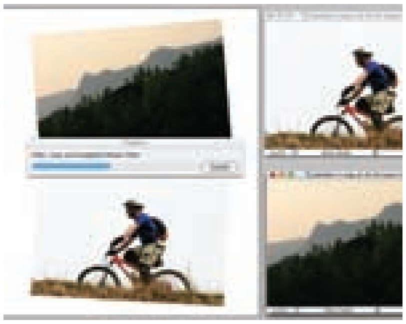
KEYBOARD SHORTCUTS Edit menu

	PC	Mac
Paste into	Shift + Ctrl + V	Shift + Apple + V
Fill	Shift + F5	Shift + F5
Free transform	Ctrl + T	Apple + T
Keyboard shortcuts…	Shift + Alt + Ctrl + K	Shift + Option + Apple + K

Gaussian blur to the layer mask to add a softer, more realistic texture to the burnt edges.

To give the jagged edges a more burnt look, change their colour to darker reds and browns. You can do this by targeting the Parchment layer in the Layers palette and clicking on the Add a Layer Style icon. Select the Outer Glow effect. Change the default yellow glow colour to a dark rich red. Change the Spread attribute to 10% to create a charred edge effect around the edge of the parchment. Add a light yellow Inner Glow to the edge of the parchment to add a more realistic charred edge effect to your treasure map.

As a finishing touch, you can give your flat two-dimensional parchment more depth by going to Edit>Transform>Warp. You can then use the Warp tool's selection handles to lift up the edges of the parchment and make them curve like real paper.



Photoshop can take the tedium out of scanning prints by rotating, cropping and separating images automatically

Amazing automation

Q I'm going through the tedious process of scanning my 35mm prints into my PC. To save time I'm scanning several photos in one go. This places a batch of three or four pics into one Photoshop document. I then have to select and copy each photo and paste it into a new document to create individual pictures. Is there a way to speed my scanning workflow?

Cathryn Brock

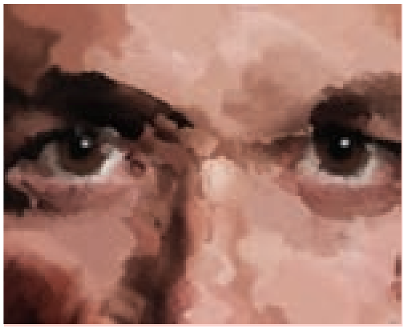
A Lurking in Photoshop's menus is the perfect tool to help speed up your scanning and image-editing workflow. Thanks to Photoshop's Automate menu you can slap a pile of photos onto the scanner without even making sure they're all straight. Go to File>Automate>Crop and Straighten Photos. Photoshop will analyse the document full of misaligned shots, extract them one by one, rotate each to straighten it, then place the shots in documents of their own. All you need do is give the photos appropriate filenames then get on with the scanning next batch.

Cracking up

Q I'm trying to fake the Mona Lisa-style vintage paint texture effect where you see jagged cracks in the picture's paintwork. I guess these are caused by changes in temperature making the canvas stretch. How would you go about faking this effect in Photoshop?

Michael Peel

A Open your source file and use the Art History brush to turn your photo into a painted masterpiece (see issue nine for a full tutorial). To add some cracks, create a new layer and Edit>Fill it with 50% grey. Set the foreground to black. Go to Filter>Texture>Stained Glass. A Cell Size of 11 should create large enough cracks on an average photo. Create fine lines by reducing the Border Thickness to 3; reduce the Light Intensity channel to 0. Click OK. To hide the grey pixels on the cracked paint layer, set its blending mode to Overlay – only the cracks will remain. At this stage the cracks look flat. To give them some depth go to Filter>Stylize>Emboss. In the Emboss dialog box set Angle to 38, Height to 1 and Amount to 52%. Click OK. Now target the greyscale layer and go to Image>Adjustments>Invert. This will make the cracks look more realistic as they'll be sunken instead of raised.



Once you've turned your photos into paintings, use a combination of filters to add cracks to the surface

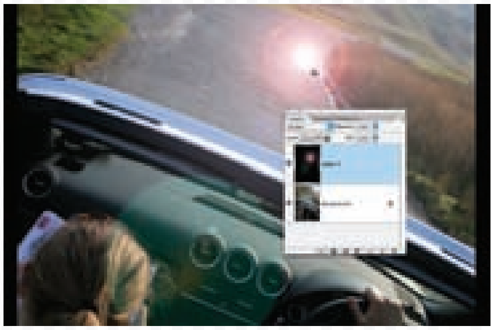
Book Resources

For a thorough guide to using filters, have a look at Ilex's *Photoshop Filter Effects Cookbook*. It covers every filter in the program and gives an excellent description of what each one does. It costs £17.95.

Using layer blends

Create a moveable Lens Flare layer

Photoshop does not enable you to apply the Lens Flare filter to an empty layer, which forces you to apply the filter directly onto your photograph or illustration. This means that once the filter has been applied to the image, you are stuck with the position of the lens flare and can't move it. A sneaky way around this problem is to create a new layer and fill it with black. Select Filter>Render>Lens Flare in order to add a flare to the Black layer. Finally, set the layer's blending mode to Screen. You can now move the flare into any position at any time.



Cheerio checkerboard

Remove distracting elements

Photoshop indicates transparent sections of a document with a white and grey checkerboard pattern. This can be distracting if you're working on a complex area that overlaps a transparent background. To make the pattern less distracting, go to Edit (or Photoshop on a Mac)>Preferences>Transparency & Gamut. Here you can change the size and colour of the grid so it doesn't distract you from editing other layers. You can even remove the pattern entirely by setting Grid Size to None. Transparent areas will now be displayed by a clean white screen.

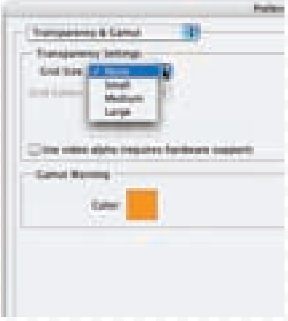
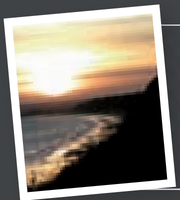


PHOTO FIX

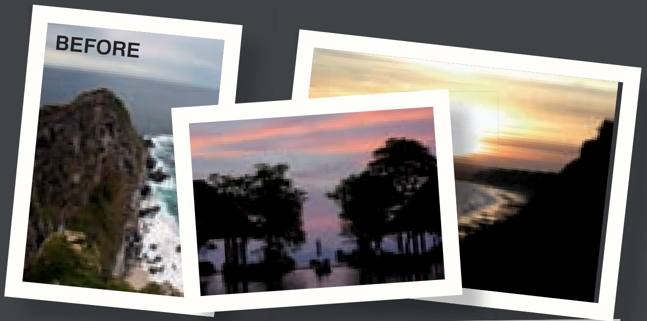
Send in your troublesome images for us to fix…

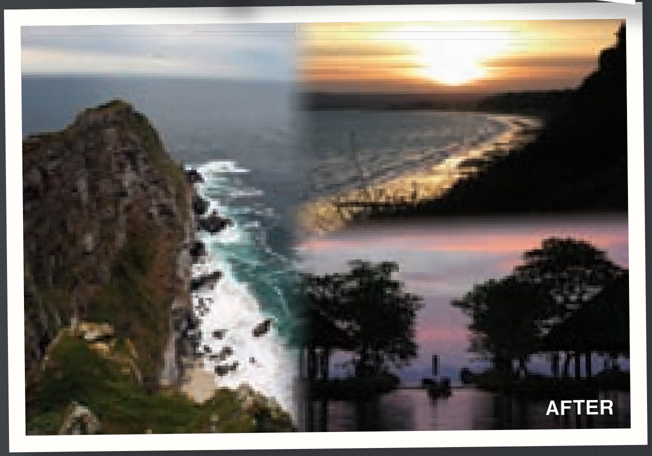


Send your problematic photos on a CD to:

**Photo Fix, *Photoshop Creative*, Imagine Publishing,
Richmond House, 33 Richmond Hill, Bournemouth,
Dorset BH2 6EZ**

Unfortunately we cannot return CDs





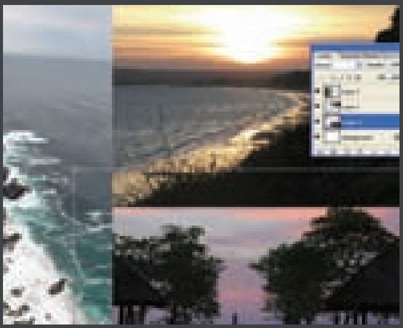
Create the perfect blend

Use this fantastic effect, perfect for collages, to blend your images together smoothly

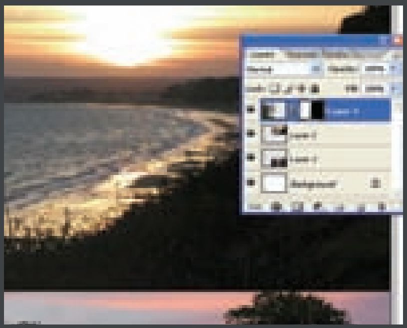
The Mask Layer feature is perfect for connecting photos smoothly. If you want to create a collage effect, this technique will join them with a subtle transition and make the edges blend together. We chose three beach scenes that would fuse nicely, but you can use any photos you like. We picked one with portrait orientation for the left side and two with landscape orientation for the right, but you can vary this too. This effect is ideal for presenting holiday images attractively. The main principle is revealing underlying layers using layer masks; these can make part of an image transparent if you paint it black, and reappear if you paint it white. If you use the Gradient tool, you can get an even transition from one image to another. Follow the three steps below to achieve a beautiful blend.

TRANSITION TECHNIQUE

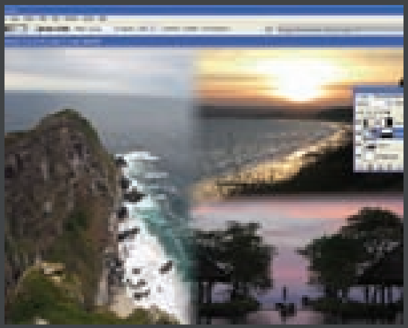
Use the Mask Layer feature to blend your images together



01 Arrange images Open your images and create a document big enough to fit them. We chose the preset A4, changing it to Landscape. Copy/paste the images, resize via Edit>Free Transform and drag to rescale. Ensure the left one is at the top of the Layers palette and the bottom right one is at the bottom of the layer. The photo the image on top is blending into (the two right ones) must extend further than its edge.



02 Add the layer mask Click the layer thumbnail of the left image and hit Add Layer Mask in the Layers palette. Press D on the keyboard for the foreground/background colours to change to black and white. Click the thumbnail of the layer mask, not of the layer image. Pick the Gradient tool from the toolbar and click and drag from the very right edge of the image to the left slightly, for it to blend with the other two photos.



03 Blending the other images Repeat these steps with the top right image by adding a layer mask and then clicking on the layer mask thumbnail. Choose the Gradient tool and drag from the bottom edge of the image upwards slightly to blend it with the bottom right image's edge underneath. Make sure you drag the Gradient tool only a short way across or the white background will be revealed.

Tool School

Revealing the image

It's vital that the underlying image extends further than the top image you add the layer mask to, otherwise when you drag across the image with the Gradient tool it'll expose the background rather than the underlying image.

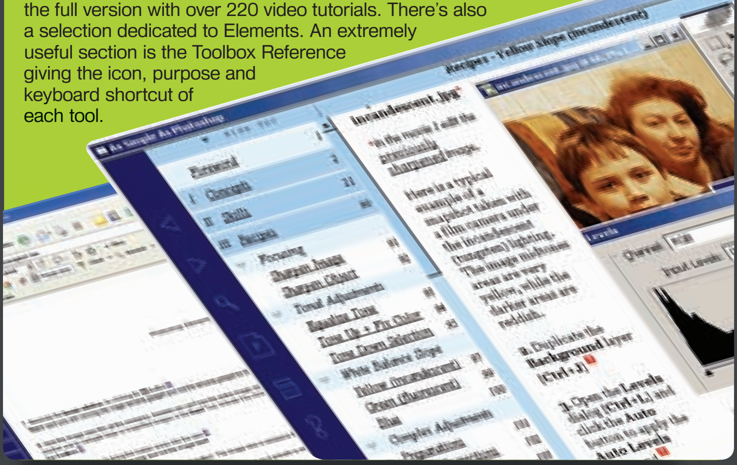
RESOURCES

The best sites to visit to increase your Photoshop knowledge…

AS SIMPLE AS PHOTOSHOP

www.simplephotoshop.com

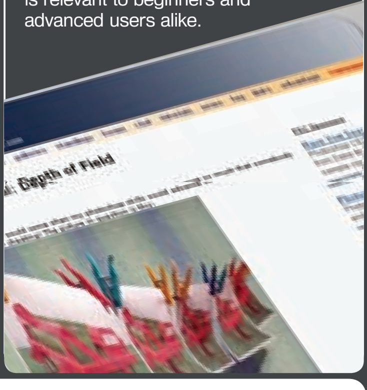
Although this is a site primarily selling video tutorials, there's still some excellent free content. Browse through or download the free video book, including the first chapter of 13 movies. There are also written instructions for each video. The first chapter, for beginners, includes a work area tour and basic ops. In the Skills section not all tutorials and videos are free, but those that are include colour and tonal adjustments. The Recipes section offers solutions for retouching and correcting photos. The info isn't detailed, but gives an overview of the app's features. After browsing the free tutorials, you may want to buy the full version with over 220 video tutorials. There's also a selection dedicated to Elements. An extremely useful section is the Toolbox Reference giving the icon, purpose and keyboard shortcut of each tool.



PHOTOSHOP CONTEST

www.photoshopcontest.com

In addition to a range of great contests, this site features tutorials showing how to create wacky and also practical effects with images. The tutorials provide thorough coverage, and Photoshop Contest has had fun with them. Colour correction, perspective and masks are among the topics featured, and the theory behind each subject is also covered. This site is relevant to beginners and advanced users alike.



PICTURE CORRECT

www.picturecorrect.com

If you're serious about your photography as well as your Photoshop, this site is ideal. It is stuffed with photography tips cover shooting, exposure, composition, light and panoramas. Each page is detailed, and there's a great explanation of the rule of thirds. Photoshop tips are under Improvements or Effects. Improvements includes tips on restoring and general touching-up. Effects covers creative techniques, such as converting a photo to a sketch and creating rays of light.

ZASDESIGN

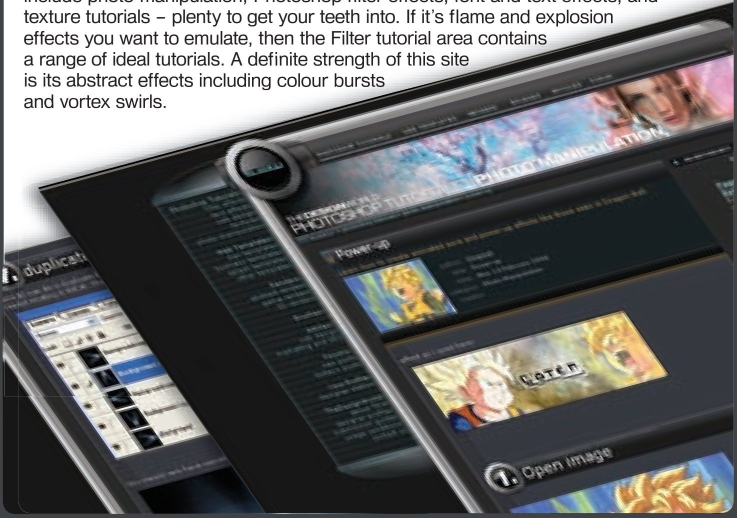
www.zasdesign.com

This site is quite oriented towards web design, but there are some very exciting effects you can incorporate into your everyday designs. The tutorials have lots of short steps and helpful visuals, and one tutorial shows how to create a short animation in Photoshop in just four steps. The tutorials on creating navigation menus and professional sites are aimed at Photoshop users who want to increase their Internet design knowledge. There are also some impressive effects to experiment with, such as an electric bolt or glowing text.

THE DESIGN WORLD

www.thedesignworld.com

Each area within this website contains many tutorials submitted by hundreds of Photoshop users and members of the site. If you want to learn some interesting web design tricks, logo creation skills or photo effects, then visit The Design World. As well as the lessons, there are also a few brush sets for you to use in your creative work. The areas covered on the site include photo-manipulation, Photoshop filter effects, font and text effects, and texture tutorials – plenty to get your teeth into. If it's flame and explosion effects you want to emulate, then the Filter tutorial area contains a range of ideal tutorials. A definite strength of this site is its abstract effects including colour bursts and vortex swirls.



PHOOB

www.phoob.com

Phoob isn't just an educational resource – you can get both brush sets and fonts from the Downloads section. Even though there are only nine purely Photoshop-related tutorials, it's a must-visit if you're looking for inventive ways to use Photoshop. There's an excellent glass effect, ideal for use on a website or in a signature on a forum. You can also learn how to make part of an image glow realistically, or experiment with multi-colouring using Color Balance. The more abstract projects are accompanied by practical effects, eg changing the colour of someone's eye – which can be adapted to other situations.

eMag™

creative reviews

If you like the buZZ.Simplifier plug-in, check out the review of buZZ.Pro 2 and see what else can be achieved. Also, extend your knowledge with Total Training

Total Training Masters Collection
Advanced Adobe Photoshop CS2
Hosted by Deke McClelland
DVD
TOTAL TRAINING
Adobe
SOLUTIONS NETWORK

"A thorough training resource that will take you to the next level"

Software reviews

buZZ.Pro 2 82
Total Training DVD 84

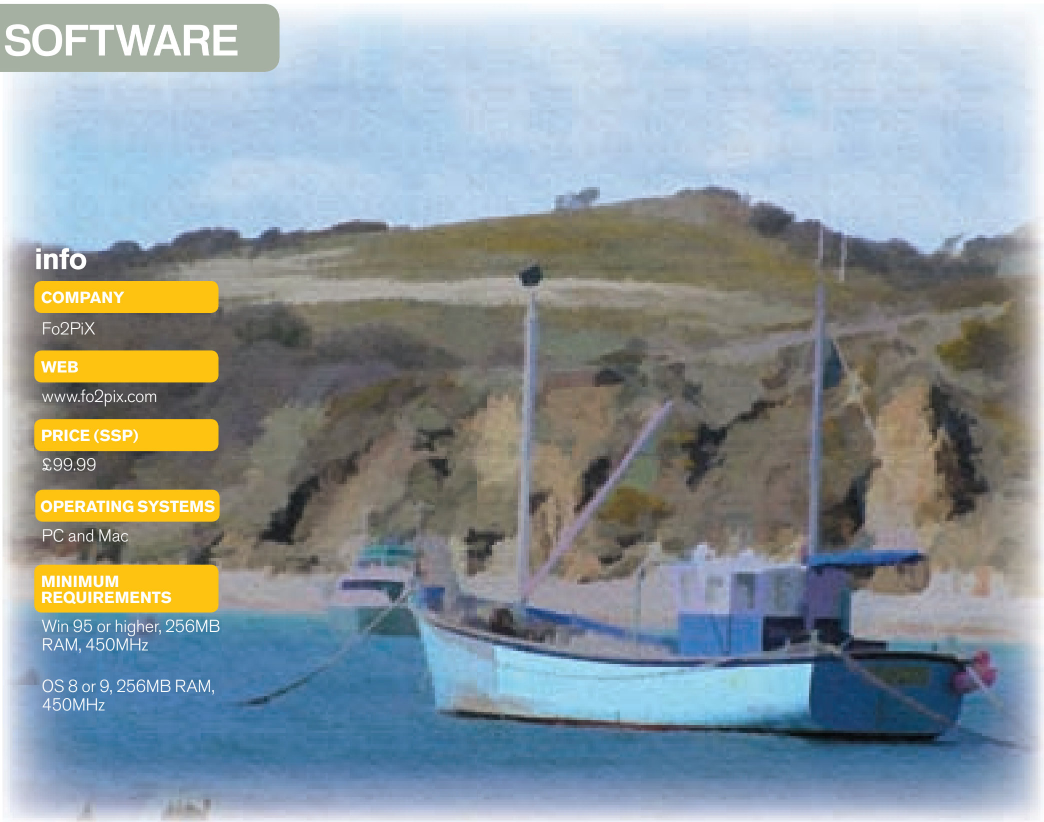
Book reviews

The Digital Photographer's Guide to Photoshop Elements 4 86
Photoshop CS2 One-On-One 87
Manga Clip Art 87
Photoshop CS2 RAW 87

Advanced Adobe Photoshop CS2 DVD

CHECK IT OUT! | VISIT US ONLINE AT WWW.PSHOPCREATIVE.CO.UK

SOFTWARE



info

COMPANY
Fo2PiX

WEB
www.fo2pix.com

PRICE (SSP)
£99.99

OPERATING SYSTEMS
PC and Mac

MINIMUM REQUIREMENTS
Win 95 or higher, 256MB RAM, 450MHz

OS 8 or 9, 256MB RAM, 450MHz

Fo2PiX
buZZ.Pro 2
The artist's plug-in

buZZ.Pro 2

Once you've tried out the full version of buZZ Simplifier offered to every reader this issue, take the next step up the buZZ ladder

The buZZ plug-ins are all centred around a single theme – simplification. Each has a Simplifier that enables you to remove clutter in a photo. But despite removing detail, the focus, colour and edges are retained so you don't end up with a mess of indistinct shapes.

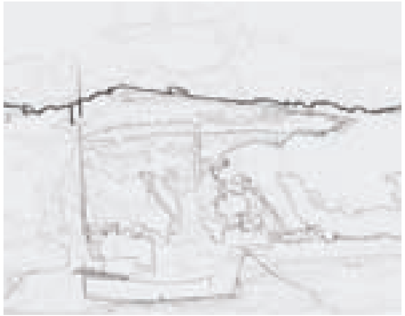
So why would you want to do this? Surely the whole point of photos is that you can see the detail? Well, once you run a photo through the plug-in it takes on a distinctly painterly effect – and you can then experiment and build up a really interesting image.

Whenever you apply an effect in buZZ.Pro 2, you build up 'stacks'. These are much the same as layers in Photoshop, except each time you add a new effect stack, it reacts with existing ones, affecting the result. More on this later.

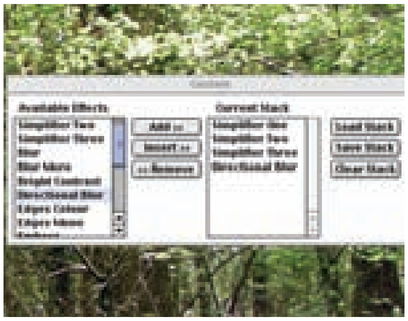
USING BUZZ.PRO 2

The odds are stacked in your favour…

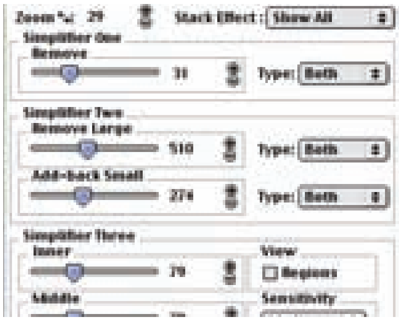
The 19 stacks enable you to get all sorts of results from photos and will provide hours of enjoyment



Quick on the draw
You can use the Edges Mono stack in order to get the look of a traditional black and white hand-drawn sketch.


Available Effects
Current Stack
Add >>
Insert >>
<< Remove
Load Stack
Save Stack
Clear Stack

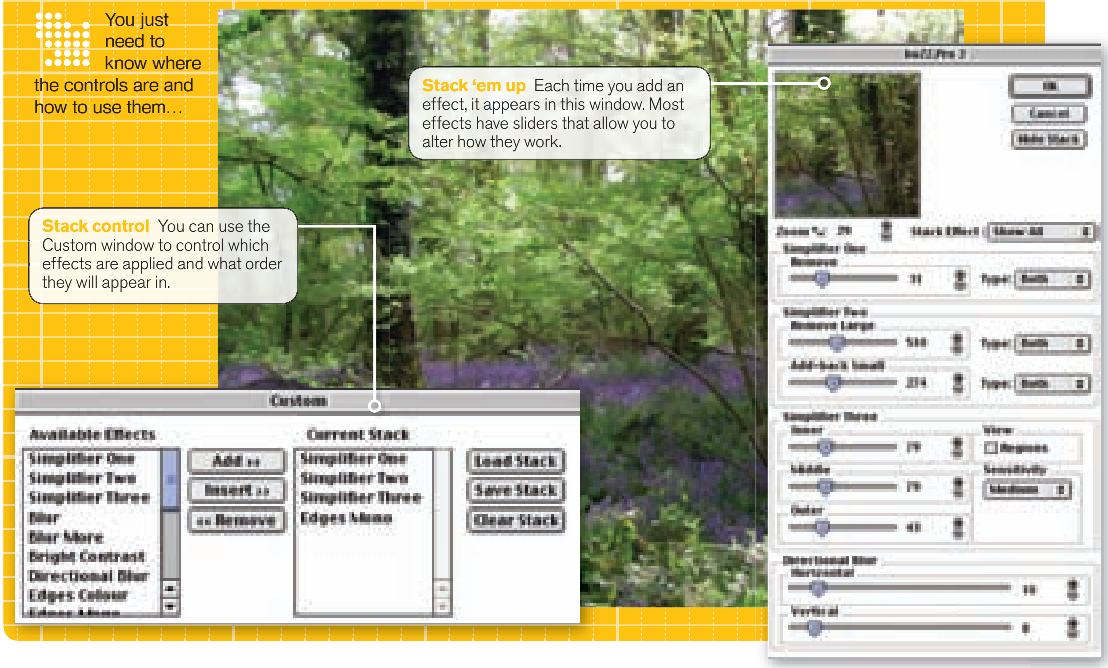
Adding the stacks
The Custom window enables you to add the different stacks to a photograph, and also to remove and move them about.


Zoom %:
Stack Effect:
Show All
Simplifier One
Remove
Type:
Both
Simplifier Two
Remove Large
Add-back Small
Simplifier Three
Inner
Middle
View
Regions
Sensitivity

Tweak the settings
Most effects have sliders that allow you to control how they affect the photo. A few also let you zoom in on certain areas of an image.

ADD A BIT OF A BUZZ

You just need to know where the controls are and how to use them…


Custom
Available Effects
Simplifier One
Simplifier Two
Simplifier Three
Blur
Blur More
Bright Contrast
Directional Blur
Edges Colour
Edges Mono
Add >>
Insert >>
<< Remove
Current Stack
Simplifier One
Simplifier Two
Simplifier Three
Edges Mono
Load Stack
Save Stack
Clear Stack
buZZ.Pro 2
OK
Cancel
Hide Stack
Zoom %: 29
Stack Effect: Show All
Simplifier One
Remove
31
Type: Both
Simplifier Two
Remove Large
510
Type: Both
Add-back Small
274
Type: Both
Simplifier Three
Inner
79
View
☐ Regions
Middle
79
Sensitivity
Medium
Outer
41
Directional Blur
Horizontal
10
Vertical
6

Stack 'em up Each time you add an effect, it appears in this window. Most effects have sliders that allow you to alter how they work.

Stack control You can use the Custom window to control which effects are applied and what order they will appear in.

Installing the plug-in is straightforward on a PC, but a bit complex on a Mac. For a start, it only works in OS 8 or 9. If you use OS X and have Classic mode, you need to do a Get Info on your Photoshop app file and set it to open in Classic. You can buy buZZ.X, which is specifically for OS X users – so all is not lost.

Once the plug-in is installed, load a picture in Photoshop, go to the Filters menu and open buZZ. Two windows will appear: buZZ.Pro 2 and Custom. The Custom window houses all the effects (cunningly stored in the Available Effects panel). Click on one of them, then click Add to put it in the Current Stack pane. Scoot back to the buZZ.Pro 2 window, and the effect you've just added will also appear there.

Most effects have sliders that let you control how they affect the photo. There's also a Preview window so you can see how the image is shaping up. This is quite small, and although you can zoom in and out and move about the image, it would be even better if the preview was bigger. What's nice is that if you click on the preview, the view changes to the original photo so you can compare.

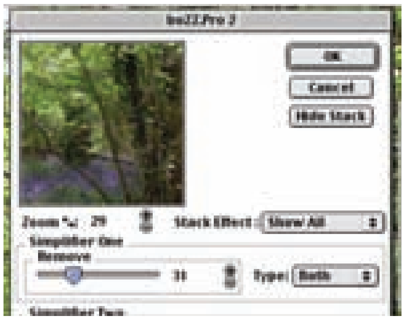
Each time you add an effect to the stack, it affects the previous one. Apart from adding effects, the Custom window lets you remove them, insert them between existing effects and drag the stacks around. This opens up huge creative possibilities. And if you create a picture you're particularly pleased with, you can save the stack to apply to other photos.

There are 19 stacks in Pro 2 (the number increases as you go up the buZZ.Pro ladder), giving you more than enough creative choices. Most of the grunt work will be handled by the three Simplifier stacks (which you'll recognise from buZZ Simplifier). Simplifier One consists of a Remove slider that controls how much detail you want to remove – this can be light or dark detail, or both. This effect on its own gives quite a painterly look. Simplifier Two offers more subtle results; you can use this effect to add back fine detail. Simplifier Three lets you hone in on the inner, middle or outer areas of the image. This one is almost like a mask, and you can click in the Regions checkbox to see a visual representation of where each area falls.

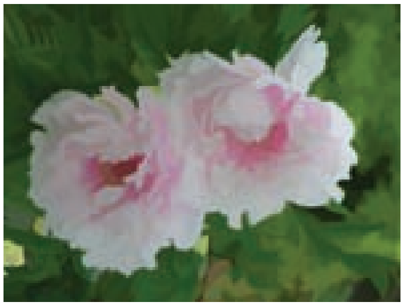
The Edges Mono effect will soon be one of your favourites, as it achieves a sketch effect. Use the Simplifiers to reduce detail, then apply the Edges Mono to get a traditional black-and-white look. Another winner is the Radial Simplifier. This lets you apply the Simplifier effect around the edges of a centre point that remains untouched. The effect fans out and can give really interesting results.

Using buZZ.Pro 2 is simple – just a case of moving a slider. The problem is the amount of choice. You need to invest some serious time in seeing how each effect can alter a photo and how the other effects work together to produce a certain look. But that's all part of the fun!

> "IF YOU CREATE A PICTURE YOU'RE PARTICULARLY PLEASED WITH, YOU CAN SAVE THE STACK TO APPLY TO OTHER PHOTOGRAPHS"


buZZ.Pro 2
OK
Cancel
Hide Stack
Zoom %: 29
Stack Effect: Show All
Simplifier One
Remove
31
Type: Both
Simplifier Two

See it all
You can see how each stack affects the photo, thanks to the Preview window. You can also zoom in and out of the window to see the bits you need.



Quick paintings
Simply by using the Simplifier stacks, you can turn your photographs into images that have a wonderful painterly effect.

DISCOUNT ON ALL BUZZ PRODUCTS

Not only has Fo2PiX supplied every reader with a fully-working version of buZZ.Simplifier, it's also kindly agreed to offer a 25% discount on all buZZ products. When you email **mag@fo2pix.com** for the key to unlock the full version of buZZ.Simplifier, you can take advantage of this discount.

PROS

- Quick way to get painterly results
- Plenty of creative options

CONS

- Can chug on older machines
- Amount of options can be bewildering

VERDICT

8.0

- A good plug-in for adding new life to old photos

SOFTWARE

info

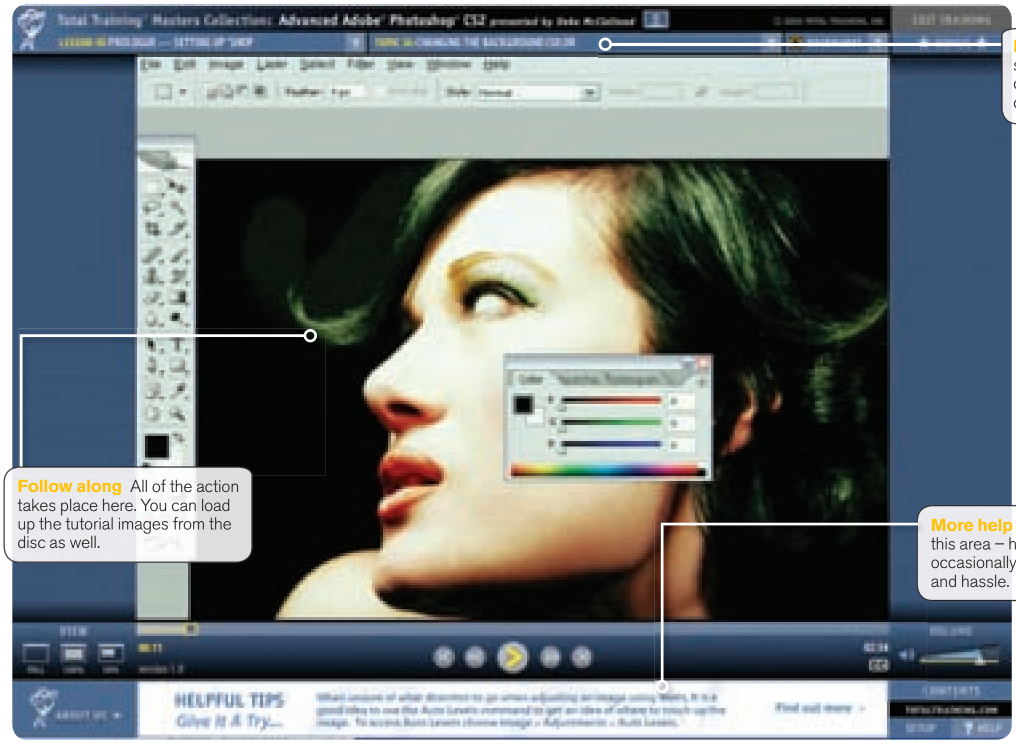
COMPANY
Total Training

BUY IT FROM
Career Vision,
www.cvision.co.uk

PRICE
£83.43 (inc VAT)

OPERATING SYSTEM
PC and Mac

MINIMUM REQUIREMENTS
Windows 2000/XP
2GHz
Mac OS X 1GHz



Move around You can skip between lessons and chapters using these top drop-down menus.

Follow along All of the action takes place here. You can load up the tutorial images from the disc as well.

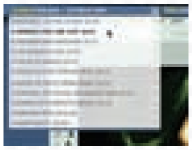
More help Keep your eyes on this area – helpful tips will pop up occasionally that can save time and hassle.

Advanced Photoshop CS2 DVD

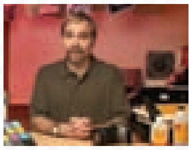
Sit back, relax and let this Total Training DVD take you to the next Photoshop level

IN FOCUS

Take a closer look...

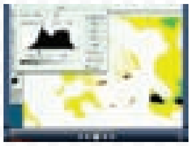


You don't have to wade through intro screens or menus to get to specific content. Simply use the drop-down menus.



Deke McClelland is a Photoshop stalwart and will appear at the start of each section to introduce what you'll learn.

Obviously you'll get the most from this disc if you have CS2, but the lessons on retouching images will appeal to anyone.



All of the advice on the disc will set you up for the future, including an in-depth look at how Levels work.

There are three qualities necessary for a video tutorial to be successful. The first is a good host. The second is helpful content and the third is decent production values. We've looked at many video tutorials in our time, and trust us – if one of these things is a bit shaky, the whole experience can be a letdown.

This DVD is a fine example of how video tutorials should be done. Deke McClelland is a supreme host. He's friendly, interesting and doesn't patronise. While watching the lessons you almost feel as though you're being inducted into an Ivy-league Photoshop club that will give you the skills you need to tackle any image-editing task.

Content-wise, this is also a triumph. As the title makes clear, it's for people who've been around the Photoshop block a few times. But while it assumes a basic knowledge of the program, the fact that you can clearly see what's going on (and if that wasn't enough, you have McClelland's informative narrative) means you won't get lost.

The lessons kick off with a look at setting up Preferences – this is packed with useful tips for speeding up Photoshop and generally getting the best from it. Then it's on to specific tools and techniques. This being a CS2 edition, a lot of the content concentrates on CS2-specific tools such as Vanishing Point, Smart Objects and HDR images. But there's also plenty for non-CS2 users, such as retouching images, working with colour and sharpening images.

So that's two of the three criteria met, but what about the production values? Two words sum them up – mighty fine. You can do everything within the viewer interface, including skipping to other lessons and topics. There's the expected navigation controls, but you also get little extras, such as helpful tips appearing along the bottom of the viewer, and if you register you can get free bonus learning goodies.

Okay, so the DVD costs more than your average film DVD (or box set, come to that), but what you have here is prime Photoshop knowledge in a digestible form, and that's always a welcome combination.

PROS

- Easy to understand, plus useful tips
- Photos are supplied so that you can follow along

CONS

- A little on the pricey side
- Viewer size may be too small for some

VERDICT

9.0

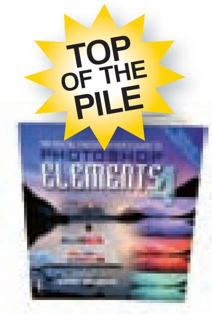
- An excellent all-round training resource

eMag™

BOOKS

The Digital Photographer's Guide to Photoshop Elements 4

Improve your digital photos and create effects with this practical and easy-to-read guide



This guide covers all the areas, both basic and complex, that you'll need to know when working with digital photos in the latest version of Elements. You can learn how to achieve the best possible quality in your images, and you'll find the book packed with tips and techniques on sorting out common photographic problems.

Bursting with info, this manual also contains some great ideas for creative projects. The introductory section covers methods to import your images and also the work area. The second chapter helps you achieve great-looking photos by adjusting areas such as the contrast, exposure and sharpness. Later sections venture into photo-retouching and more artistic digital imaging techniques, including painterly effects and montages. The book even adopts a practical stance in the chapter listing real-world projects, which instructs you how to produce, among other ideas, web animations and CD covers.

This manual also includes an invaluable reference section covering the highly important but often misunderstood topics of image size and resolution, and file formats. As the title implies, the book is suited to digital photographers, but includes artistic info, giving the reader a fuller understanding of the capabilities of the program.

info

AUTHOR
Barry Beckham

PRICE
£17.99

PUBLISHER
Ilex Press

ISBN
1-904705-89-8

Photographic effects The book highlights Photoshop Elements as an incredibly powerful program, especially when it comes to photographic effects including depth of field effects.

Understand important areas It's essential to grasp topics such as image size and different files formats when using Photoshop, so these topics each have their own dedicated area.

IN YOUR ELEMENT

Find out how this book can help you make the most of your digital photos

Enhancing adjustments In addition to more creative and complex areas, the manual includes quick fix solutions to digital imaging problems like adjusting and emphasising the colour of a photo.

Retouching photos Learn to retouch not only images of people but also landscape photos, improving lighting conditions and weather, replacing skies and removing unwanted objects.

Integrating type Type is, of course, equally as important as images, and this book covers relevant areas of text styles, drop shadows and photographic text.

Making complex areas easy Many people want to experiment with panoramas but don't know how. Follow the simple steps in the Panoramic section and they'll be easily achievable.

Project ideas The book also includes many suggestions for creative ways to use your digital images, such as in websites, to create CD covers and inserts, and even in web animations.

NOTES | LET US KNOW IF THERE'S A TYPE OF PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

Adobe Photoshop CS2 One-On-One

A perfect combination of explanations, tutorials, tips and over two hours of supporting video tutorials

info

AUTHOR	Deke McClelland
PRICE	£28.50
PUBLISHER	O'Reilly
ISBN	0-596-10096-5

Deke McClelland is a master in the field of Photoshop, being the author of an impressive number of books. He's also produced videos and DVDs (see page 84), and even has his own podcast dedicated to digital imaging.

This experience in all areas of Photoshop tuition is why the DVD accompanying this book is so effective in educating you about the subject. It supports the book's info perfectly, making absolutely certain you understand the different areas of the program.

Reading this book is a very immersive learning experience, because the engaging style of language ensures you're involved in each of the tutorials. It really is as if you have your own personal tutor sat by your side, revealing tips and techniques, and even checking your progress with knowledge tests that reinforce what you've learnt in each section.

Linking written and video tutorials Throughout the book relevant supporting video tutorials included on the DVD are referred to, letting you use both resources in unison.

A PERSONAL LEARNING EXPERIENCE

The easy way to get involved in your subject

Put to the test At the end of each chapter you can see how much information you have absorbed by completing the knowledge test.

Powerful images The images used are as engaging as the text. Selected examples illustrate the creative possibilities in Photoshop.

Chatty but informative The concise yet informal style adopted throughout the tutorials makes them easy to follow as well as entertaining.

See the difference To support larger blocks of text, images demonstrate the options available in the app and the effect they have on an image.

Manga Clip Art

An impressive selection of artwork and Manga techniques

info

AUTHOR	Hayden Scott-Baron
PRICE	£14.99
PUBLISHER	Ilex Press
ISBN	1-904705-83-9

What better way to learn the techniques needed to create your Manga illustrations than by observing examples of a range of impressive characters? *Manga Clip Art* includes a CD that features high-resolution artwork, enabling the reader to use the examples to construct characters complete with backgrounds and accessories in Photoshop. This book is more than a collection of characters, backgrounds and accessories, though, because it provides valuable information on areas such as the colouring methods, airbrush and filter techniques used.

Photoshop is the focus throughout the book, with all the brushes, tools and techniques covered in enough detail. The book is also suitable for Photoshop newcomers, since it caters to both Photoshop and Photoshop Elements, and has a good root around the program's basic functions. The section on choosing colours for your artwork is not only applicable to Manga characters, but all other design work.

Following the clear and simple step-by-step instructions will enable you to fill in block colours as well as add highlights and detail – and you can even try your hand at creating your own characters from scratch.

MANGA CLIP ART

Photoshop CS2 RAW

Discover the benefits of working with RAW data

info

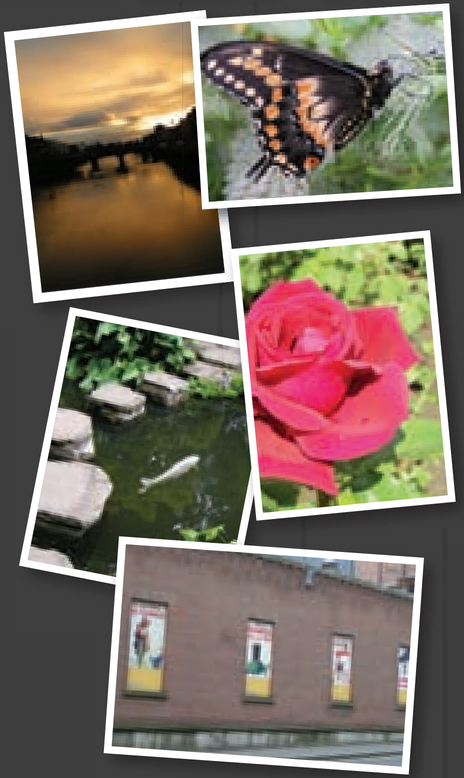
AUTHOR	Mikkel Aaland
PRICE	£24.99
PUBLISHER	O'Reilly
ISBN	0-596-00851-1

Don't be put off if you're unfamiliar with the term RAW data. After reading this book you'll not only be clued up on what it is, but also its advantages, when you should use it in digital photography and how to sharpen RAW images.

Aaland describes it as the 'digital negative' and draws our attention to the importance of this type of data that comes from your digicam. He not only discusses colour RAW images, but also goes into detail about black and white. Just some of the advantages he alerts us to are the control it allows over tonal distribution and white balance, and the reversible sharpening and detail application it permits.

However, the fact that RAW is not for everyone is also made known, due to the requirements of a vast amount of storage space and obviously a camera that both saves and captures RAW. The three working environments, Bridge, Photoshop and Camera Raw, the primary RAW processing app, are all covered in detail to give a full understanding of the topic.

Exhibit



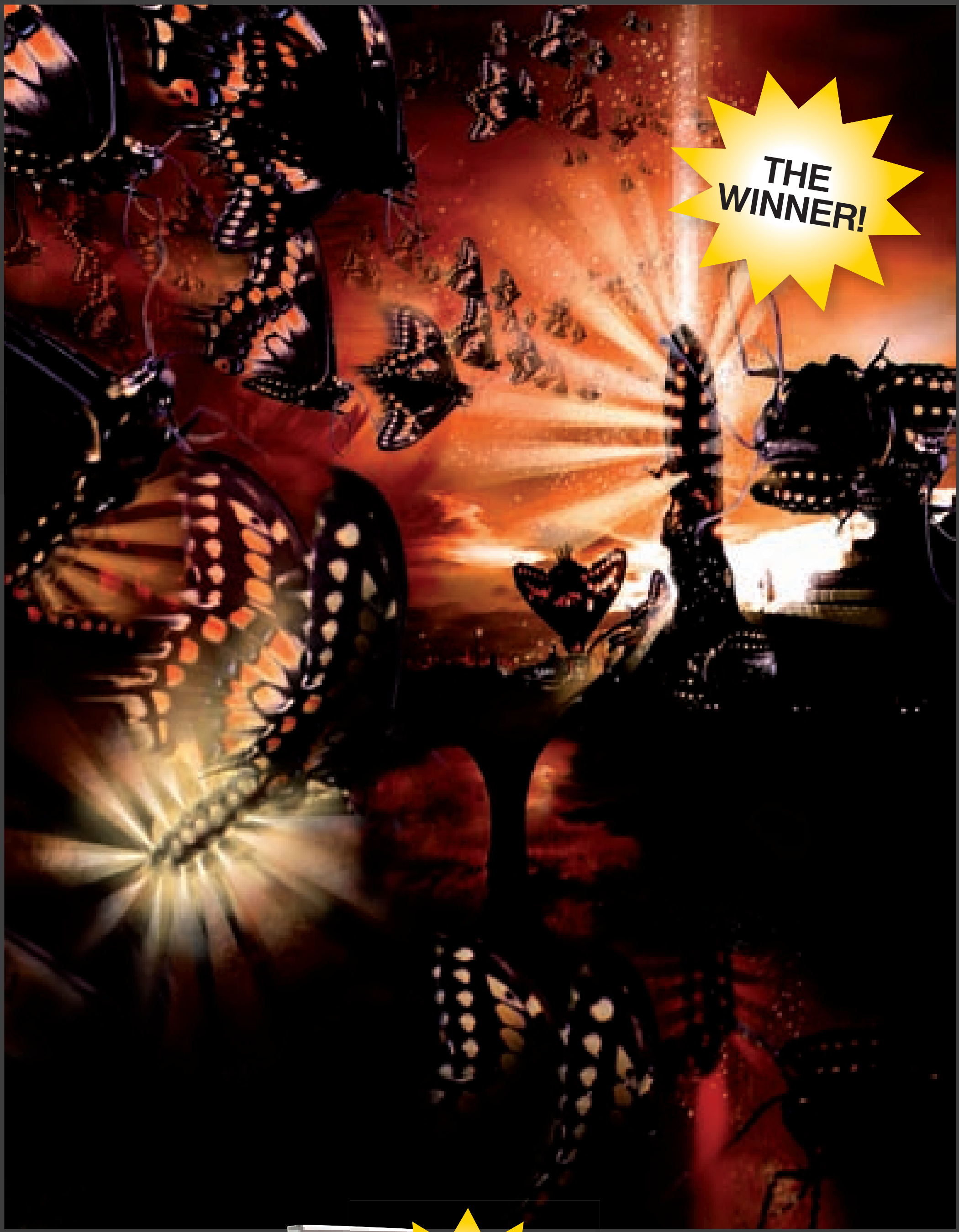
Butterflies and flowers and lovely orangey colours were the order of the day with issue nine's challenge

There was a mixed bag of images supplied on issue nine's disc that really challenged you to come up with some imaginative uses for them.

It was good to see that a lot of you tried your hand at creating a composition from all the different photos, and some of you put the Blending Modes tutorial from issue nine to good use in creating your images. Richard Kramps stole the show with his butterfly creation, and really impressed us with his use of colour to create a mood.

Vortex Visuals also did an excellent job of using the photos we provided to create new settings – in this case something that wouldn't look out of place in *Star Trek*! It's amazing what Lens Flare and imaginative perspective can achieve. James Donnelly did a splendid job of changing the street scene into a moody night image. Well done also to Lorri May, who sent in our first kaleidoscope image. May it herald the arrival of many!

And finally, apologies to James Beer for incorrectly printing his name as James Bear in last issue's Exhibit. Damn those typing gremlins. Damn them to hell!



Get your work featured

If you'd like to share your work with other readers, send your pictures in to us and you could be featured on these pages. Just pop your images onto a CD and send to:

Exhibit, *Photoshop Creative*,
Imagine Publishing,
Richmond House,
33 Richmond Hill, Bournemouth,
Dorset BH2 6EZ, UK

WINNER! Gets a copy of the Fluid Mask plug-in

Alas, we can't return any CDs. If your entry is under 2MB, you can email it to **PCR@imagine-publishing.co.uk**

Richard Kramps

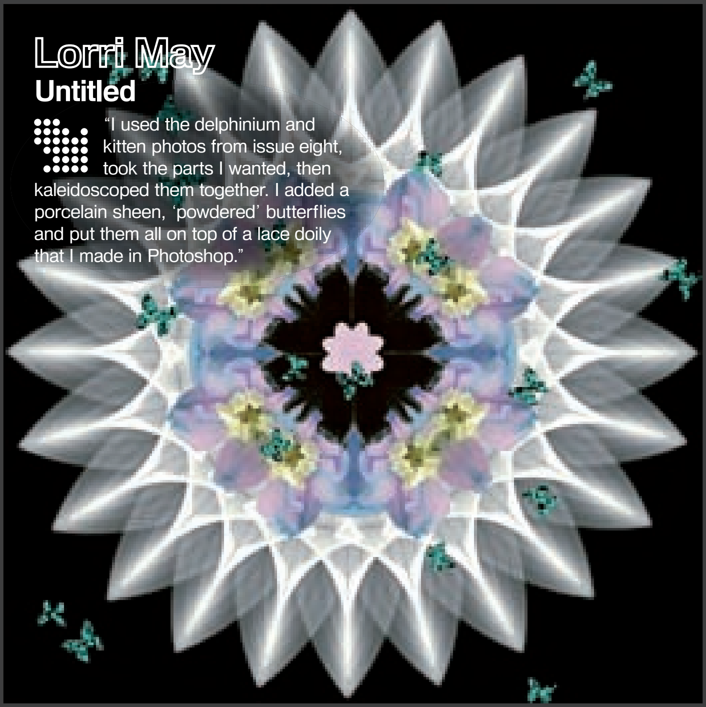
Web Butterfly

"Decided to use only two of the photos, starting with the butterfly. Made it free standing and then went about chopping and rearranging. One thing lead to the next, creating buildings from the bodies of the butterflies. Strong composition creates a feel of depth and makes it more convincing – that and a lot of blurring and airbrushing!"

Lorri May

Untitled

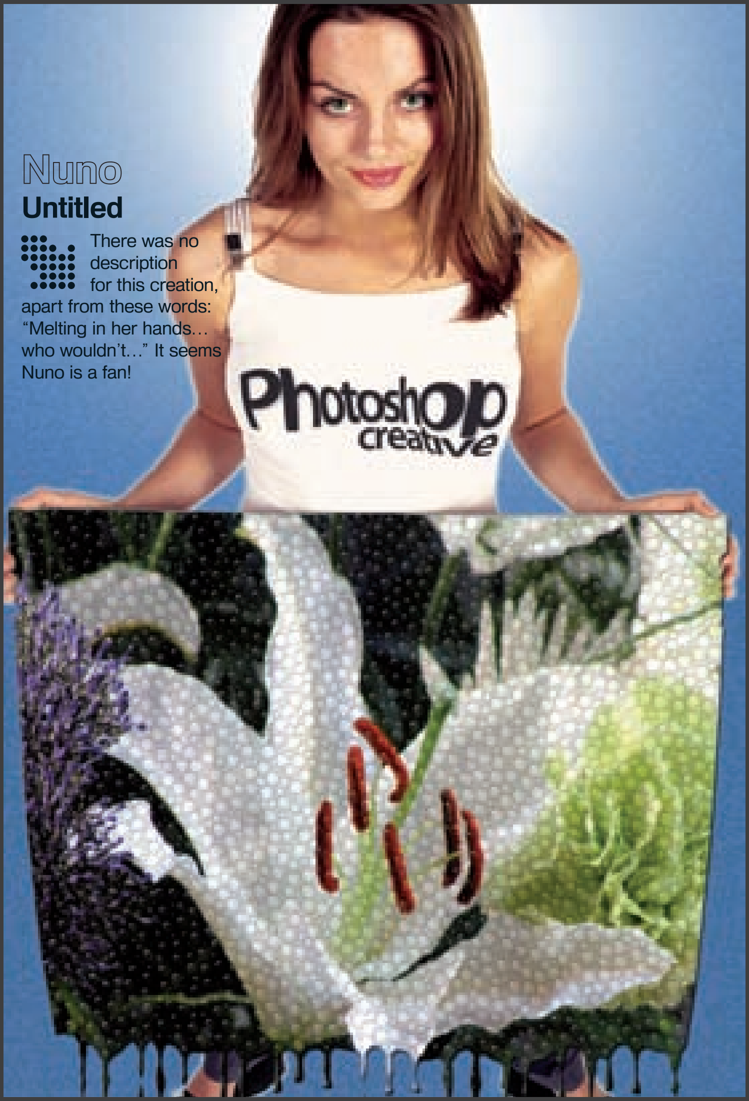
"I used the delphinium and kitten photos from issue eight, took the parts I wanted, then kaleidoscoped them together. I added a porcelain sheen, 'powdered' butterflies and put them all on top of a lace doily that I made in Photoshop."

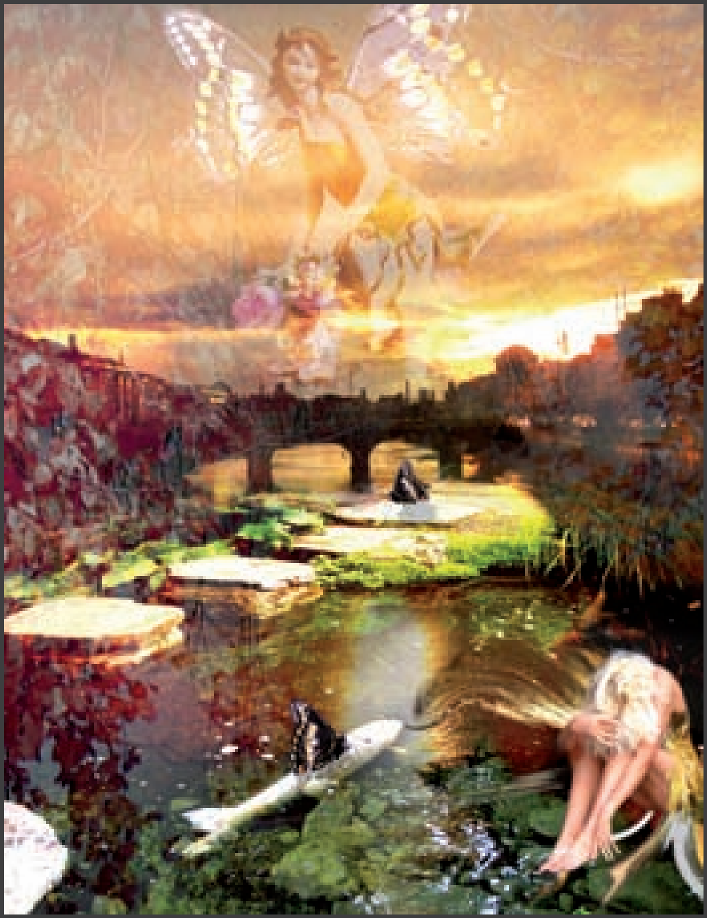


Nuno

Untitled

There was no description for this creation, apart from these words: "Melting in her hands… who wouldn't…" It seems Nuno is a fan!





Victoria Payne

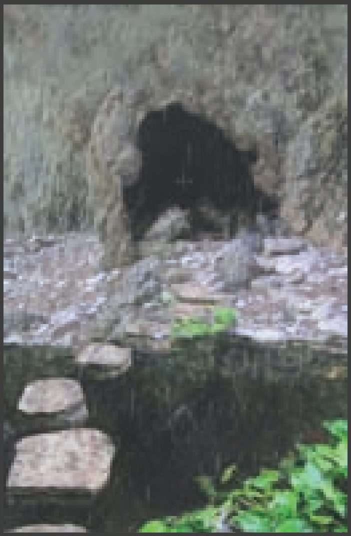
Night Dream

"I tried to show how all we people who live in big and very busy cities dream about having contact with nature – and dream about peace, which brings nature to our souls… For my idea I used two of my photos which I added to the supplied ones. I then used blending modes to get the soft effect."

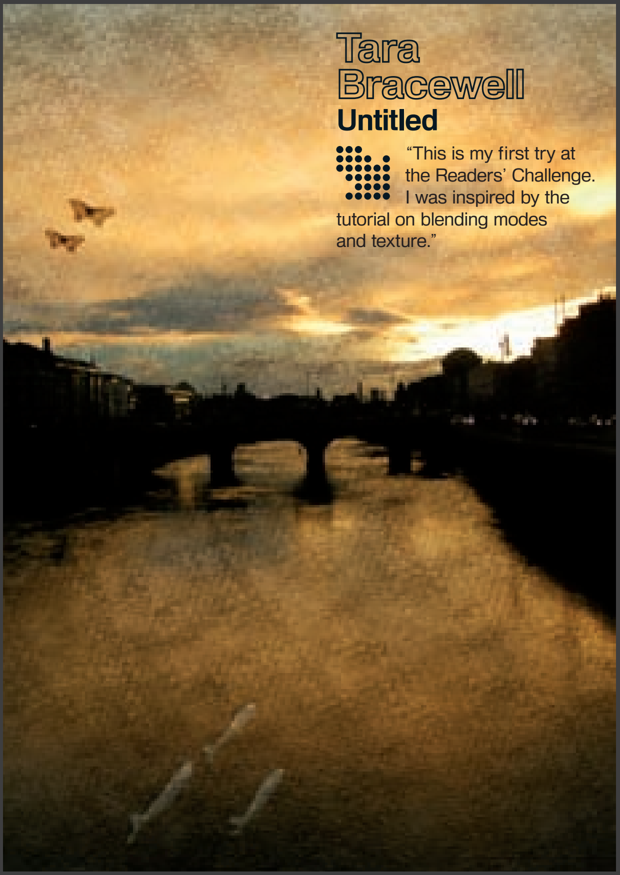
James Beer

Sanctuary

"After merging the rocky and river images, I extended the top of the rock wall. I added in the cave by enlarging a small crack then used blending modes and masks to make it fit in. I used a custom-made brush to make the rain and used the eyes of my ever-helpful cat for the creature."



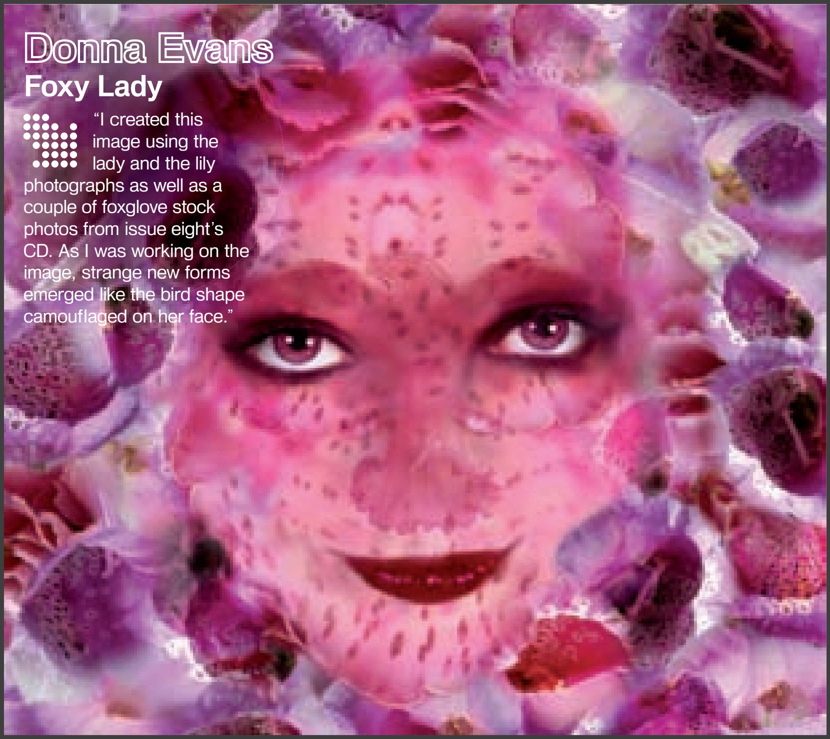
Exhibit



Tara Bracewell

Untitled

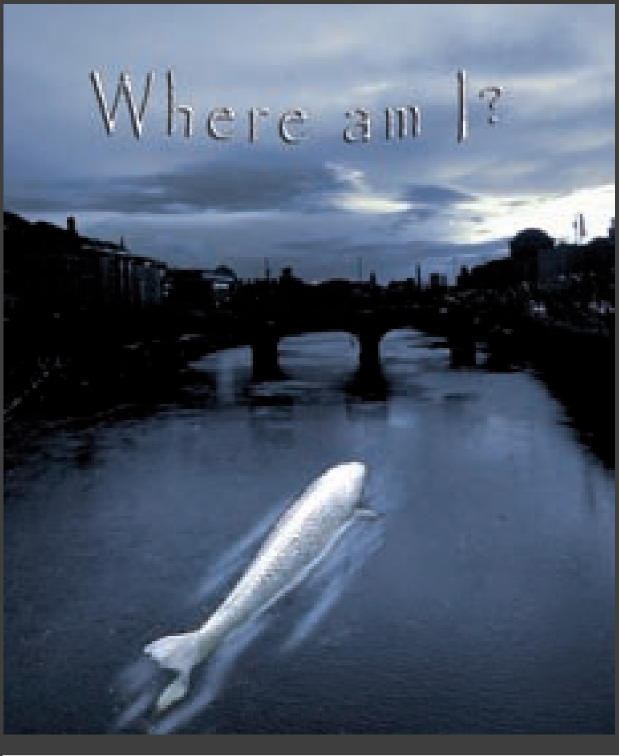
"This is my first try at the Readers' Challenge. I was inspired by the tutorial on blending modes and texture."

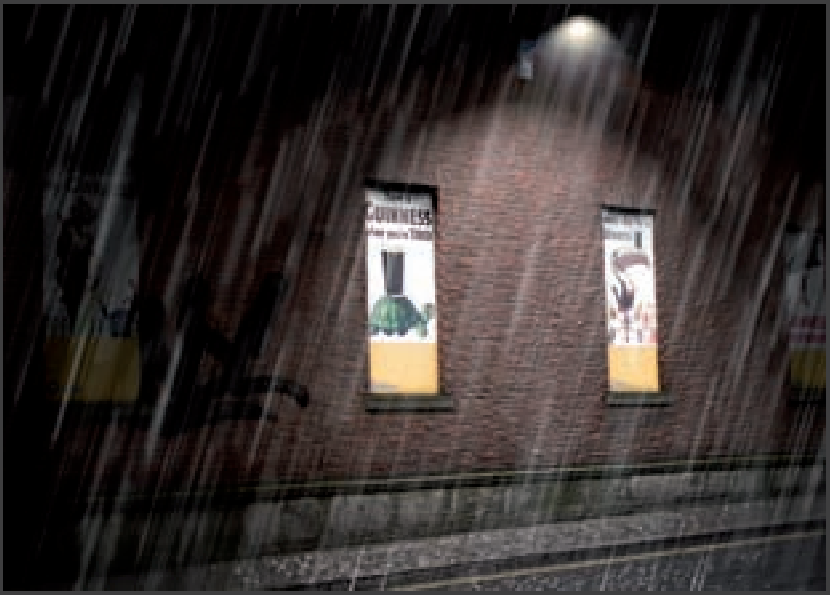


Donna Evans

Foxy Lady

"I created this image using the lady and the lily photographs as well as a couple of foxglove stock photos from issue eight's CD. As I was working on the image, strange new forms emerged like the bird shape camouflaged on her face."





Brian Elliot

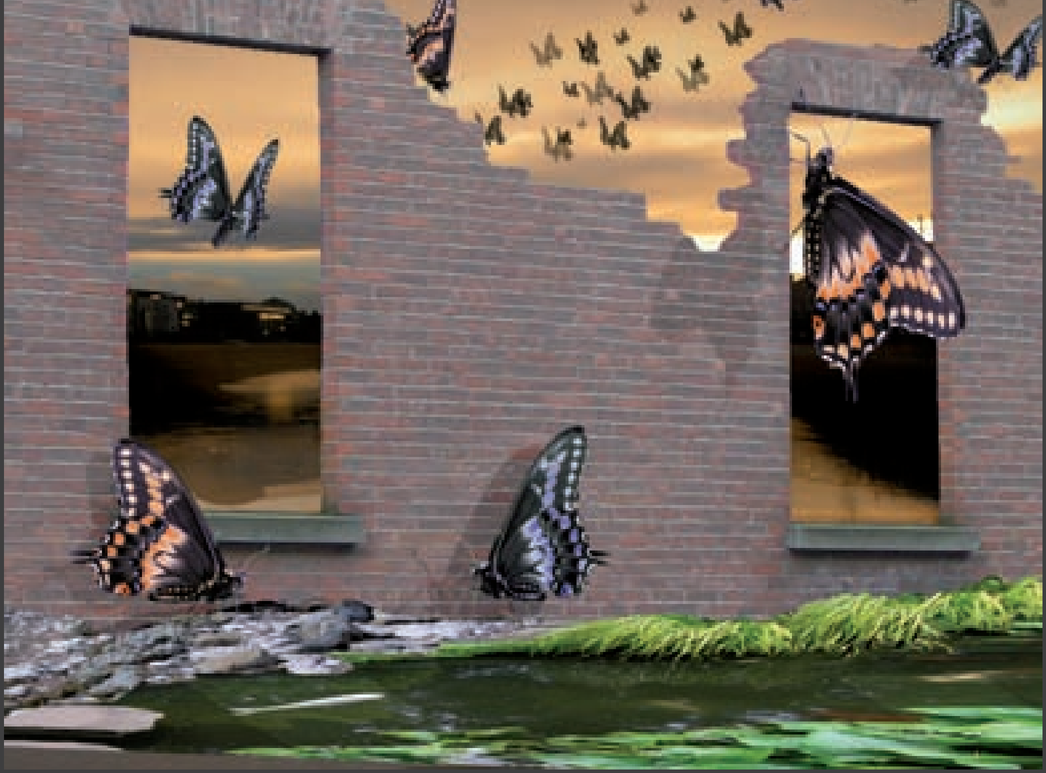
Fish Up Florence

We really liked Brian's illustration of a mystified Koi Carp being a very long way from home! Wonder how it got there?

James Donnelly

Rainy Night

"This was the first time I bought the mag and I noticed the competition, so when I got in from work I had a blast at doing something with the photos. I'm pleased with the result, as I used many different techniques to get the setting right. I have only been using Photoshop for about two years now, just doing basic things, never much design work."

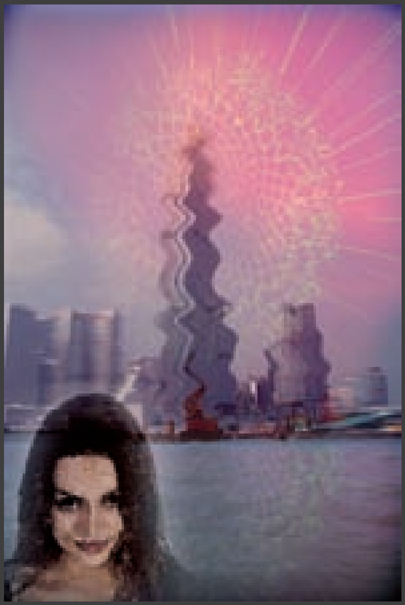


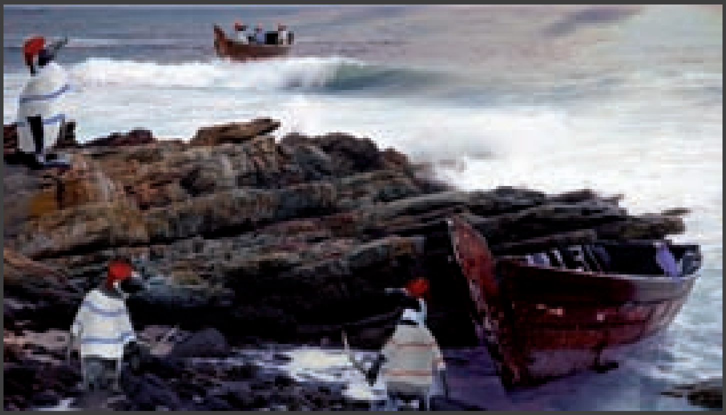
Turn to page 98 and enter this issue's Readers' Challenge

Paul Brady

Drawn to Precious Water

It looks like Paul really had a lot of fun with this image, and he seems to have manipulated pretty much every image supplied to get the results he wanted. We particularly liked the wall being cut away, and the city being seen in the distance.





Chris Hubbard

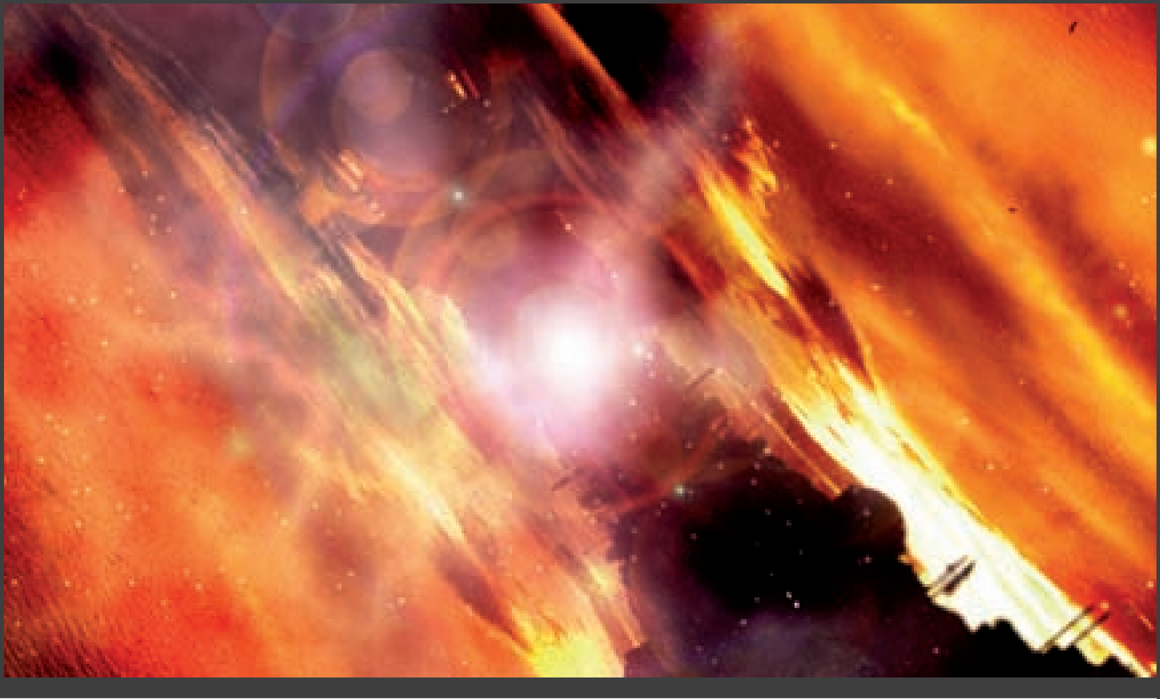
HKS (right)

It seems like there are some strange and unusual things going on inside Chris' world, with distorted buildings and what looks like the middle of a flower appearing in the sky.

Brain Keslin

Mutiny (above)

"The penguins are being washed ashore from a recent storm that sank their ship during the night. Only six survivors remain, but the first mate plans to take over after the captain led them astray."



Vortex Visuals

Time Tear

"Through layers and a few other choice effects, I put this together as a fiery tear in time itself. I also think that it looks pretty."

WIN!
FLUID MASK
PLUG-IN
WORTH
£179
fluid mask

Readers' Challenge

More imaging fodder to feed your imagination

Okay, so each issue we bang on about how nice it is to receive your entries for the Readers' Challenge, but we really do love seeing what your imaginations are capable of producing.

This issue the possibilities are wide open, with a collection of completely random and unrelated photographs to sink your teeth into. For example, there's a photo of a woman who's crying out for a digital makeover, using the techniques learned on page 58. Possibly you fancy changing her expression completely, using the Liquify filter as seen on page 28. And talking of filters, why not put a few of those highlighted in our feature to good use and turn some of the photos into works of art? Or load up the full version of buZZ.Simplifier and let that loose on some of the images.

You could, of course, pooh-pooh all these ideas and just see where the *Photoshop Creative* mood takes you. Whatever you come up with, your creations will receive a warm welcome here.

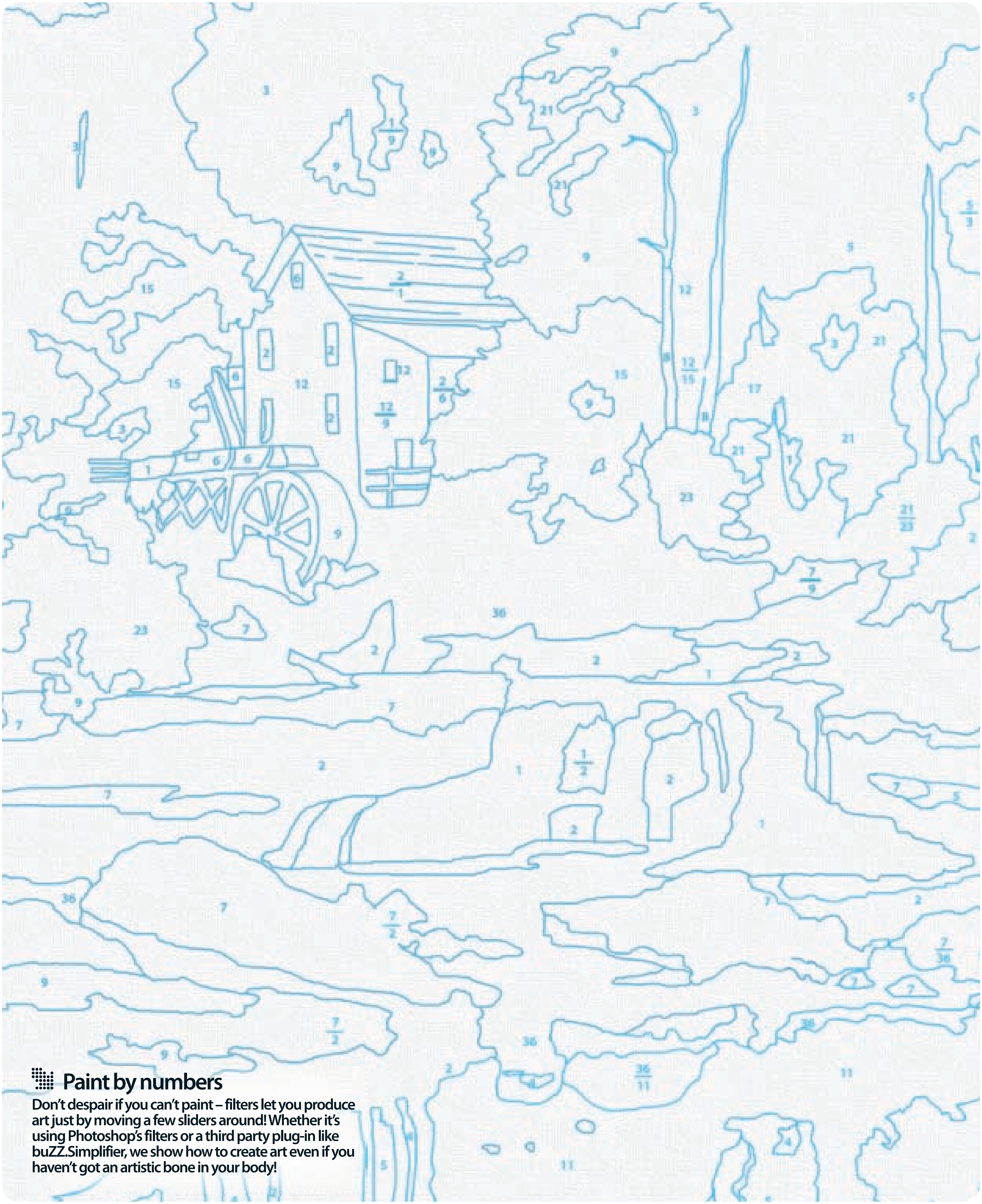
Enter our challenge and see your work in the magazine!

HOW TO ENTER

Access the Readers' Challenge folder from the side panel on our CD and copy it to your desktop. Once you've completed your masterpiece, send it to us on a CD along with your name, address and a few words about your creation, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EZ

NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT **PCR@IMAGINE-PUBLISHING.CO.UK**. UNFORTUNATELY WE CAN'T RETURN CDS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Paint by numbers

Don't despair if you can't paint – filters let you produce art just by moving a few sliders around! Whether it's using Photoshop's filters or a third party plug-in like buZZ.Simplifier, we show how to create art even if you haven't got an artistic bone in your body!